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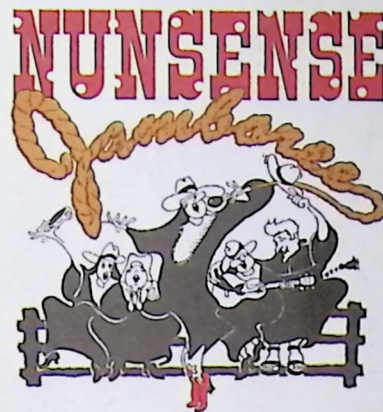
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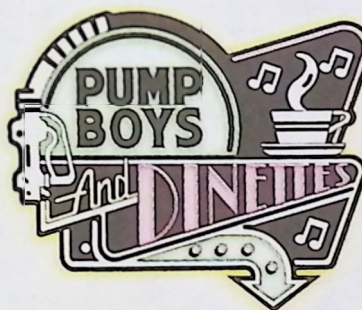
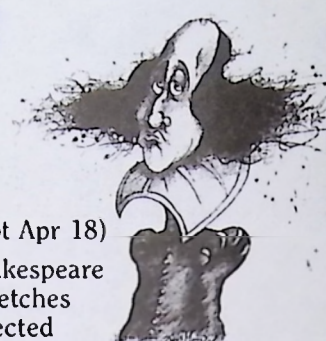


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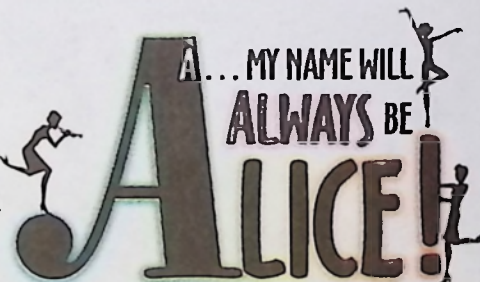
It's a slow day on Highway 57, but it's hopping at the Double Cupp Diner as Prudie and Rhetta Cupp join L.M. and the Pump Boys for some down home, high octane music.

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Rudy (Travis Goodman) enlightens Sister Clarissa (Rosamond Goodrich) on a theological point in the family comedy *Over the Tavern*, running through January 6 at Actors' Theatre in Talent. See Artscene, page 28.

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JEFFERSON

Monthly

JANUARY 1999

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Exactly one year remains before we find out whether the most famous computer problem in history turns out to be inconsequential or a major disaster. Eric Alan says that the level of disruption it does or doesn't cause is not the core issue: it's the opportunity that Y2K gives us to reexamine our relationship to technology, the earth and ourselves.

10 Carrying On Hagen's Vision

Ashland City Councilman Ken Hagen was one of the region's most passionate and eloquent spokesmen for a sustainable, integrated and consciously planned regional future; and a man who backed up his vision with action. After his early passing this fall, the question becomes: where to now? Gary Schrodtt summarizes Ken's remarkable vision for the region, and talks about what the rest of us must do now to carry that vision forward. (For another personal remembrance of Ken, see the *Living Lightly* column on page 27.)



HELENA NOTLEY



Erich Heckel's *Jungling*, part of an exhibit of German Expressionist prints at the Schneider Museum of Art. See Artscene, page 28.

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Chin Kim

Korean virtuoso Chin Kim plays with Russian passion

He has been in the United States since he was 11, but Chin Kim says it is Russian music that is "in my blood." If that seems strange, just picture the map. Korea is much closer to Moscow than it is to Paris, London, or New York. The virtuoso violinist heard mostly Russian performers during his impressionable childhood years, and their unique style has been his "great love" ever since.

Tchaikovsky—"out of my heart"

With his love of the Russian sound, Kim couldn't resist recording the Tchaikovsky *Violin Concerto*, even though there are many other recordings. "My Tchaikovsky is different," he says. "You have my soul in there. The music is straight out of my heart and I hope that people enjoy it."

Great teachers, Tae Kwon Do, and meditation make a great career

Kim credits his success to his three legendary teachers—Ivan Galamian, Dorothy DeLay, Josef Gingold—and to the Tae Kwon Do and meditation that help him stay in top shape mentally, physically, and emotionally. He's also a whiz at chess and ping pong.



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See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Radio—Profession or Hobby?

When I first went to work for the ABC Radio network in the 1960s it was only ten years after the Chicago-based network staff had been given permission to abandon wearing formal attire while working (announcers had previously been required to wear morning coats). Engineers were still required to wear suits and ties while working in the Chicago studios, as were announcers. Such dress was an affectation of an earlier age when radio was viewed as a highly prestigious and respected profession and when aspirants to careers in radio undertook significant training in literature, music, art and journalism.

As we near the end of the millennium modern technology has placed at the fingertips of virtually every American household the means to present recorded music, capture speech, record visual images and to edit and circulate the results. In short, modern technology, and a strong twentieth-century American economy, has made it possible for everyday citizens to create radio and television programming in a way never thought possible when the age of electronic communication first dawned. Moreover, America's universal education program, populism and ubiquitous nature of modern mass media have proliferated the view that such programming "output" from ordinary citizens may well be worthy of the attention of their neighbors—and may even be of interest to them.

Alternative or community newspapers, public access channels, the Internet and "living room" program production companies all give evidence of such emerging expectations.

In short, radio and television have evolved from being defined as a profession to acceptance as a cottage type craft. Your favorite aunt may engage in needlepoint and occasionally favor a family member

with her work. While said aunt's work may be of outstanding artistic merit, more likely it is simply passable folk art and which you preserve more because *she* created it than because of her artistic attainment.

In the world of popular culture the equation is perhaps analogous to the increasingly common individual or family Internet home page where one can enthusiastically post a picture of one's newest child or grandchild along with news of their arrival. This act may provide self-satisfaction and even useful news for one's family and close friends. But it hardly rises to the level of

usefully contributing to the exchange of information and ideas which form the core of news and political discourse. The world has room for, and perhaps benefits from, both—but personal hobby home pages are no substitute for professionally gathered and disseminated information about our society and the world in which we live and we should not confuse the two.

The dictionary defines a professional as one who is "avowed or acknowledged as skilled or qualified in an occupation or calling." In the days when announcers wore morning coats (just like a symphony conductor) to emphasize their professional approach to their work, radio was seen as a calling whose practitioners recognized the special responsibilities their work carried. What society seems now to lack is the sense that persons engaged in broadcasting are entering a profession or the expectation that they possess a body of training in professional standards which qualifies them for such responsibility.

To put matters another way, when announcers wore morning coats universities taught radio and television courses which defined a set of professional standards that new, aspiring broadcasters were expected to achieve. In the 1990s the wide availability

RADIO AND TELEVISION HAVE
EVOLVED FROM BEING DEFINED
AS A PROFESSION TO
ACCEPTANCE AS A COTTAGE
TYPE CRAFT.

of handheld video cameras has transformed virtually everyone into at least a potential camera man (the term now in vogue is "videographer"), and schools seem more interested in facilitating students' ability to seek personal expression through use of such instruments than in treating broadcasting as a professional undertaking.

In my view professionally operated mass media bear several responsibilities. They should:

- Conduct their affairs and their content consistent with publicly stated codes of conduct.
- Seek to use their resources to leave society better as a result of their actions.
- Eschew partisan use of their platform.
- Clearly identify the source of programming or content when knowledge of its origin could materially affect public interpretation of such programming.
- Entrust their operations only to personnel who are committed to these goals.

In the same way that music has long served as a medium for personal expression and fulfillment, including for students who do not seek professional careers in music, radio and television may well also provide new media outlets for creative expression. But the usefulness of public circulation of such efforts is generally no substitute for a professionally honed broadcasting programming—just as a grade-school performance of the Nutcracker ballet is no substitute for the Bolshoi.

The federal government seems to have lost sight of such distinctions and has virtually abandoned the expectation that the public is entitled to professionally developed media results on the airwaves. But, more importantly, places in which emerging broadcasters used to be trained in professional standards are largely withering or shifting their focus. Well-run stations used to serve as training grounds for new, young broadcasters. But, in a business increasingly dominated by short-term profit-taking—and in a regulatory environment in which the federal government has implied that public service is no longer expected of broadcasters—quality programming now rarely determines a station's financial success. It used to be that radio stations competed to determine which ones could "best tell the story" journalistically and their success in the marketplace was so determined. Increasingly, stations now are successful by becoming more shrill than their competitors and the competition for accuracy and

CONTINUED ON PAGE 21



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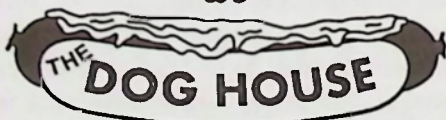
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Mary Korbolic

Life, Death and Paradise Lodge

We were lounging on the deck of Paradise Lodge overlooking the bottle-green wild and scenic Rogue River. A black bear nosed around across stream, and overhead, swallows dove for early-evening insects. Deer grazed on grass kept like green velvet by the vigilant Paradise crew. We sipped cool drinks. We talked of death.

"Not here," my mother protested when my father brought up the subject. Not here in the perfect place where the fragrance of river and forest touches us with life's immediacy and abundance. Not here where earth, sky and water are in harmony and a handful of human beings fit into the landscape like stones along the river.

But why not here where the seasons flow as naturally as the river and the little deaths of fall—the spawned out salmon, the lifeless leaves—are followed by winter's chilly dormancy? And so we continued—my parents (who are in their early 80s), my sister and her husband, and me—to discuss wills and end-of-life wishes.

Getting to Paradise Lodge had been an adventure. First, it was a two-hour drive from Grants Pass over a white-knuckle road, then a 12-mile jet boat spin upstream. I wondered how my parents, midwesterners who've never traveled curvy, one-lane, mountain roads, and who've never skittered across the top of whitewater in a jetboat, would take to the experience.

My father has suffered 35 years with angina and recently had to stop his daily one-mile walks because his ingrate knees turned against him. My mother, while in good health, is notoriously cautious and not given to physical exertion. Then, too, being in a wilderness location inaccessible

by road and potentially hours from medical help can be an adventure in itself when one is past a certain age. I got cold feet thinking about the grim potential and gave them plenty of opportunity to back out, but they wanted to go.

It was with considerable gratification that I heard my father remark several times on the expansive views from the scary road, and on the fact that this "certainly was an experience." He said it with obvious pleasure, but without removing his eyes from the road. And it was with delight I observed my mother's girlish glee as she clutched her straw hat and grinned while the Paradise Lodge jet boat flew over waves and did

wheelies in the water.

"I'm not so old," she snorted when I patronized her. Maybe that's why she was reluctant to discuss advance directives. She is pushing 83, and her flame still burns strong. Her own mother lived to age 96, and really, dear, isn't this a bit soon? My father, however, felt no such compunction. His mind is quick despite a small stroke, but his body diminishes perceptibly each time I see him. Who is this old, old man, I think.

"I think we need to talk about little things like dying," my father said, opening the subject with characteristic candor. I remembered the first family discussion on this topic nearly 20 years ago. Then it was I who was reluctant and attempting to change the subject. My parents persisted, however, and we settled on who would be the executor of their estate (my sister) and who would get Aunt Idy's rocking chair (me). Death seemed distant then, but it hovered near at Paradise Lodge.

Two nights earlier at Crater Lake

"I THINK WE NEED

TO TALK ABOUT

LITTLE THINGS LIKE DYING,"

MY FATHER SAID,


OPENING THE SUBJECT

WITH CHARACTERISTIC

CANDOR.

Lodge, my father experienced persistent chest pains after going to bed. We were preparing to leave in the middle of the night for a lower elevation when he said he felt better and we could all go back to sleep. But not before he directed, "If something happens, I want to be cremated."

What he meant, we discovered during our discussion at Paradise Lodge, was if he had died right then, he wanted to be cremated to spare the expense of shipping his body back to South Dakota where he and my mother have burial plots. That was the type of detail we discussed there above the green river—that along with life-support systems, heroic measures, safety-deposit boxes and power of attorney.

We were able to discuss these topics matter-of-factly, as if we were talking of the demise of others, not of those present. Not the loss of treasured parents. The discussion dwindled as other guests joined us on the deck and our thoughts turned to the source of wonderful aromas wafting from the Paradise kitchens. Over a family-style dinner my sister, her husband and I jabbered with a couple of university professors from California. The professors did not address my snowy-haired parents as my parents savored their meal in dreamy silence. Indeed, the five of us engaged in a brief but animated conversation as my parents sat quietly watching dusk fall along the river. It was as if they were already gone. 

Mary Korbolic is a self-employed writer and editor who lives in an apple orchard near the city of Rogue River.

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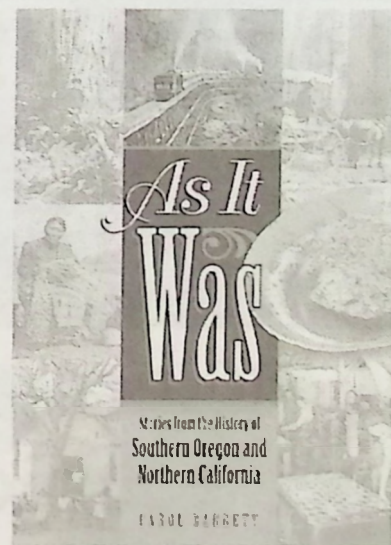
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JEFFERSON OUTLOOK

Russell Sadler

The Risk of Computerizing Voting Rolls

In the Computer Age you would think Oregon had a centralized voter registration system. It does not. Oregon elections are conducted by 36 County Clerks following laws passed by the Legislature and administered by the Elections Division of the Secretary of State's office.

Elections officials are not behind the times. Until recently there has been no need to spend the large sum of money required to replace the present system with a network connecting all 36 counties. With the exception of the statewide primary and general election every other year, Oregon elections are local affairs quite suited to county administration.

There was still little need for expensive centralized registration records until voters approved Bill Sizemore's 1996 Ballot Measure 47 with its notorious "double majority requirement" at an election where less than half the voters participated. Overwhelmingly unpopular in public opinion polls, the Legislature put repeal of the double majority on the ballot in May 1998. Repeal was defeated with just more than one-third of the registered voters participating.

Before the "double majority requirement" elections officials tilted toward keeping people on the voting rolls to encourage participation. With the "double majority" requirement, however, out-of-date registrations help invalidate the decisions of voters who do send in their ballots. Federal election law makes it difficult to purge voters unless they fail to vote in at least two federal elections and all the local elections in between. Oregon law says a voter's "intent" to return to Oregon keeps students, snowbirds, the military and people working "temporary" jobs elsewhere on the voting rolls even when they no longer live at their Oregon address. Accurate voter registration records are even more essential to public trust in the election process, especially those voters who are told their votes do not count because not enough people bothered to do their civic

duty. A higher level of accuracy is possible only with a statewide registration system.

Last week a state advisory board began studying the problem of putting nearly 2 million voter registration records into a central data system. That is not as easy as it sounds. These records are now scattered geographically over 36 counties, compiled in various formats. The advisory board will try to come up with a plan and a cost estimate by the time the Legislature convenes in January. State election officials know the county clerks are touchy about a new system centralized in Salem.

"This is more a network than a central computer," says Secretary of State Phil Keisling. "Given all the litigation and the scrutiny we expect this process will be even more under the microscope in the future. We are anticipating possible ways to stay ahead of the curve."

Legislators should heed Colleen Sealock, the veteran director of the State Elections Division who gingerly presides over this 36-ring circus of independently appointed and elected County Clerks. Sealock worries about the difficulty of plugging 36 separate systems into one system. "We all know that can be a nightmare," warns Sealock.

Former Motor Vehicles director Jane Cease lost her job last year over cost overruns on a new DMV computer system. DMV was one of the first state agencies to adopt a mainframe computer to compile drivers license and vehicle registration records in the 1960s under its autocratic director Chester Ott. The original program had bugs for years.

Private industry does not always fare well with new computer programs either. Honeywell almost derailed Amtrak with a poorly designed computer reservation system. Thousands of Oregon depositors saw their bank balances simply disappear temporarily when Wells Fargo swallowed First Interstate and the big banks tried to merge two incompatible computer programs. Ironically, the Wells Fargo-First Interstate

merger is regarded a model success by private information technology experts. The much-publicized train trouble on the Union Pacific after it swallowed Southern Pacific was caused by incompatible computers unable to track both railroads' freight cars.

"A computer system is not a highway. There is no engineering standard to be measured against, and there is usually no one person or group in the buyer's organization with the experience and authority to monitor progress and regulate compliance. The money is spent before you know if it will accept real traffic," says Paul Mace, inventor of the first utility to rescue damaged computer disks, now a computer programmer in Ashland.

Oregon's system for running elections is old and cumbersome, but it works with predictable reliability. Neale Hyatt, a longtime Eugene government gadfly and outspoken opponent of voting by mail tested this reliability recently. Hyatt registered several Eugene Register-Guard staff members at the newspaper's business address.

"See how easily the system can be subverted," gloated Hyatt. "See how easily you can get caught," responded Lane County elections officials when routine checks unmasked Hyatt's fictitious registrations. He was convicted of supplying false voter registration information, fined \$4,000 and sentenced to 360 hours of community service.

Oregon's present low tech elections system reliably catches what little "fraud" Oregonians commit. Elections officials say violation investigations usually show voters did not follow the law about changing their address rather than attempting deliberate deception. Any new elections machinery must earn the same public confidence, especially now that all Oregon elections will be conducted by mail. The fallible history of human computer programmers suggests Oregon should keep its present election system in place until the all-too predictable bugs are worked out of any new centralized system. No election should be an experiment with an untried computer program. Public confidence in the integrity of the election system requires maintaining the present level of trust. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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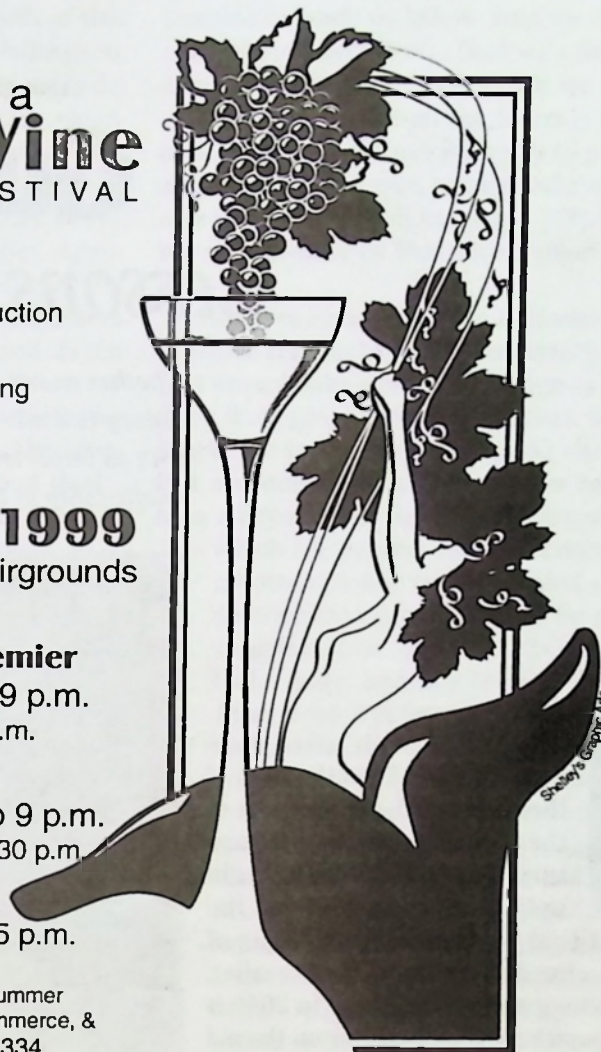
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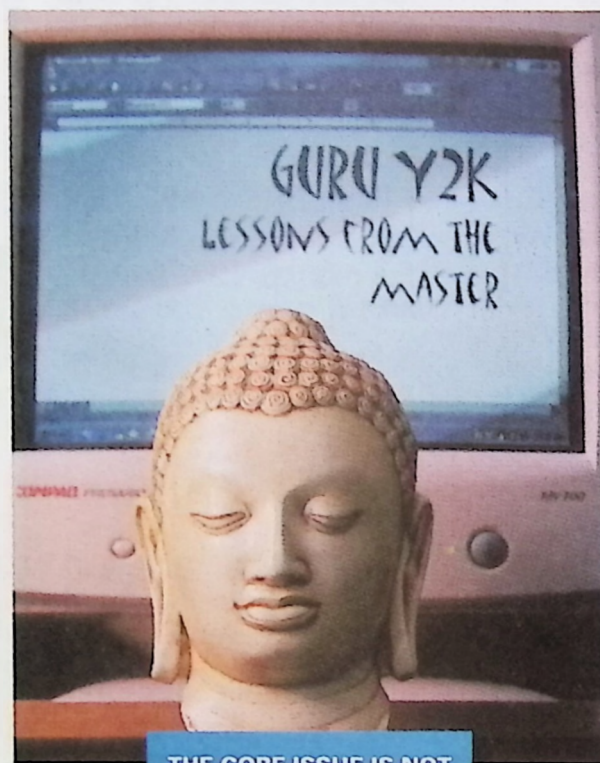
News & Information Service
Weekdays at 11am



Guru Y2K

Lessons from the Master

Whether or not the most famous computer problem in history is a minor inconvenience or a major disaster isn't as important as the lessons it offers in our relationship to technology, nature and ourselves.



January, 1999. Even the look of the date is odd, for residents of the 20th century. The 21st century may not officially begin until January 1, 2001; but the emotional and practical significance of the change begins a year earlier. Watching the year roll over to 2000 is like watching the odometer on the old Dodge roll over to zero again: this weary vehicle we're riding, Earth, feels the effect of the long miles, no matter the fresh zeroes in how they're measured.

Some may view the chaotic range of emotions accompanying the end of the millennium as artificially induced: on the Jewish calendar, for example, this is not the end of a millennium at all. It will be just another year, namely 5760. What if the marking of the calendar years in regards to Christ's life had been done differently, or another event caused a calendar revision? The millennial jitters and excitements would not be setting in now.

The effects caused by the calendar's rollover are not entirely contained in the mind, however—for the dreams in our minds have sprung forth and been turned into machines, and many of those machines have a millennial fever of their own.

By now the majority of Americans know the Y2K litany all too well: how computer programmers of a generation ago, hungry for ways to save machine memory, truncated the year to its last two digits—from 1972 to 72, for example. At the pace of computer development, it seemed a reasonable

guess that the machines and their software would be obsolete and replaced long before the inability to distinguish the difference between 1900 and 2000 became a critical issue. It was not a programming error; it was a thoughtful guess based on conditions of the era and reasoned views of the likely future. Unfortunately, even the most likely future is not very likely, and as usual, times have turned out differently than the guesses imagined. Old systems, both human and technological, have remained imbedded in systems that have evolved around them, like a grain of sand remains at the center of a pearl. Old technology has also

proven to have endurance, especially in belt-tightening times where keeping old systems is cheaper, more efficient, or just plain easier in terms of momentum than replacing systems. Particularly when technology becomes central within large bureaucratic structures, changing it becomes extremely difficult, risky and/or costly.

The end result, in this case, is the beast known as Y2K (Y=year, 2K=two thousand): the inability of many old computers—and thus the organizations and individuals that rely on their memory—to keep clear about what century it is. This has potential consequences for government, banking, insurance, home electronics, and many other areas—even the power grid itself. Given the ubiquity of technology in this society, some believe that nearly every segment of society may be affected if the problem is not solved by next January 1.

**THE CORE ISSUE IS NOT
OUR VULNERABILITY—
TO Y2K OR THE TEETH OF
A GRIZZLY BEAR—BUT
OUR LACK OF
CONSCIOUSNESS OF
THAT VULNERABILITY,
AND A CORRESPONDING
LACK OF RESPECT FOR IT.**

by Eric Alan

How affected, though? There are thoughtful people who believe that in the annals of history, the public panic regarding Y2K will take its place along with the fear of imminent Martian invasion when H.G. Wells' *War of the Worlds* was broadcast on the radio in 1938, and mistaken by many for fact. The panic is the only significant event, in that view. Then there are other knowledgeable minds who believe the very underpinnings of technological society—especially if the power grid fails—are in serious danger of collapse. They are stockpiling food and other items, in preparation. And there is a vast range of beliefs between these extremes, from well thought-out to paranoid and hysterical. A year from now, we will begin to find out who is right. Regardless of the answer, it's secondary to the opportunity Y2K gives us to revisit our relationship with technology, the earth, and ourselves. Y2K is here as a teacher, if we choose to learn.

Some of the most important lessons are not obvious, and require a sifting through layers of apparent truth. At first glance, the great difficulty in ascertaining how big the Y2K problem is—let alone fixing it—and the enormous disparity between even "expert" opinions seems to offer a very clear lesson. That lesson is: we have become extremely vulnerable because we've become heavily dependent upon technology that almost no one understands. The increasing complexity of computers' inner workings and their scale of miniaturization make them ever closer to magic than mechanical science from a layman's perspective. The integration of that technology into our daily lives makes it ever more imperative that the magic always work. Given the technology's fragility as well, that does make our lifestyle appear dangerously precarious and prone to sudden disruption, no matter how steady it seems—like driving seems dependable until an accident suddenly happens, and a life ends. Y2K may not prove to be such a disruption; but it is here to return our attention to that reality.

Yes, we are vulnerable because of our dependence upon complex technology; but wait: the true lesson is not so obvious. Even the simplest technology has had unforeseen effects of enormous proportions. Guns, for example, are very elemental in their basic workings: a little explosion sends a small piece of metal flying. What could be simpler

technology than that? Useful for hunting and self-defense; a survival aid. But the societal side effects of the outgrowth of that technology have staggered civilization; nearly ended it with weapons of mass destruction. Combustion engine cars, meanwhile, are slightly more complex than guns but only alter that same principle: make the explosion of fire move metal that can be ridden. The goal: make motion easier. Again the side effects were simply beyond the human capacity to predict or understand: the ruination of silence, air and green spaces; traffic jams; insurance scams; anguishing death rates; cities which can no longer function without wheels; the separation of their citizens by glass and steel... the list is phenomenal. Other technologies



also carry burdens. Air travel facilitates rapid international spread of disease, giving rise to unheard of dangers of global epidemic. Medical antibiotics, while being a godsend in curing disease, have also helped create much stronger, drug-resistant illnesses. And who'd have predicted that television would trash the democratic political process, discourage true communication and exercise, and replace deep sight with distorted two-dimensional images? Did early computer designers predict a nation of people staring into screens all day instead of talking to each other? Did inventors of all "labor-saving" devices predict that our leisure would instead be stolen by the increased pace of resulting society? Y2K is

attempting to teach us the same lesson which every significant technology has attempted to teach us before: that we cannot control our inventions. That we often become imprisoned by that which we think will make us free. From the Internet to genetic engineering, there is no way to predict what strange and even ruinous side effects new technologies will have—but Y2K is the latest to remind us that those effects will exist.

Some in sympathy with this view will conclude that technology is inherently bad; that complexity within its design is, too. Keep it simple, stupid, and all that. And a simple life is what many of us do cherish. But a conclusion that it's always bad to have a dependence upon complex systems which are beyond our understanding ignores one key system of that exact description: nature. Nature is far more complex than any human-designed technology, and our level of dependence upon it is far greater. We do not understand the workings of our own bodies any better than we do the workings of computers—let alone the entire integrated web of all life. And nature, too, has bizarre and cruel side effects, such as cities suddenly being destroyed by an earthquake or a hurricane; such as an individual being mauled by a grizzly bear. Nature is frequently unkind to individuals; it didn't evolve to serve their selfish self-preservation instincts, as basic as those instincts may be. Looking at the course of evolution, the argument can be made that the most sustainable ecosystems have left individual creatures vulnerable to their hard laws, in the name of the greater good. The human societies which have proved enduring—at least until technologically advanced dimwits have appeared and mucked things up with their conquering ways—have been the ones whose vulnerability has been combined with a respect for that greater system.

The core issue is thus not our vulnerability—to Y2K or the teeth of a grizzly bear—but our lack of consciousness of that vulnerability, and a corresponding lack of respect for it. When we have insufficient consciousness of our personal and societal vulnerability, we also lack enough awareness of the vulnerability of others around us and the total weave of life—and so we do not act in

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Carrying On Hagen's Vision



THE BIG ISSUES KEN
ARTICULATED SO APTLY
ARE STILL WITH US. WE
MUST FACE THEM.

PHOTO: HELGA MOTLEY

When Ashland City Councilman Ken Hagen passed away this fall at the age of 39, due to complications from Lyme disease (including multiple sclerosis, arthritis and asthma), the State of Jefferson lost one of its most articulate visionaries. Ken not only defined an exceptionally clear vision of a healthy regional future, he was one of the few who was truly able to live his part of that vision on a personal level. His work towards the realization of that community vision was tireless and all-consuming; in order that the region not lose his views or abandon his work in his absence, it's time to look at his vision and who he was. In this issue, two of his compatriots take a look at his vision and his work. Below, Gary Schrodt speaks about Ken's vision itself, in an article based on conversations with many people who worked with him. On page 27, Karen Amorotico gives a personal remembrance.

Ken Hagen's vision can be summed up simply into one word: *sustentation*. Webster's Dictionary defines sustentation as the act of sustaining or the state of being sustained; preservation, conservation; the maintenance of life, growth or morale. Ken's vision was also a reflection, for he expressed the work of many community activists who tirelessly work to protect the environment and improve the quality of life in our community. His disease slowly robbed him of the use of first his legs, then his hands. It wracked his body with ubiquitous pain; but he never relented in his efforts. He knew his life would be short. He had work to do and it was not about himself. There was a deep reverence for life which was at the heart of his activism. He amazed me with the

by Gary Schrodt

depth of his conviction and the breadth of his commitment.

Ken's decisions on the Ashland City Council were made with the knowledge that we're living in a time of mass extinction, the likes of which the earth has only experienced twice before, each many millions of years ago. His decisions came from a knowledge that we're approaching the maximum limits of tolerance for the miraculous ability of nature to purify our pollutants and to recover from our massive resource extraction. He deftly handled the minutia of governance with an eagle's eye view for its collective consequence.

Part of the revolution he envisioned was a return to our own humanity. He was passionately concerned with the pervasive encroachment of mega-corporations in all aspects of our lives. He felt that this encroachment compromised our political process, and withered the small

home-grown enterprise which is the foundation of our economic system. He also felt this encroachment promoted addictions, to obvious things like tobacco and to more subtle things like insidious mass consumer materialism. He believed it brainwashed young and old through masked control of the media. He was particularly troubled by what he felt was a growing despair in young people. He sensed that this was rooted in the perception of many young people that what is left is an empty shell of an earth which once teemed with life; that the situation is hopeless and that nothing can be done about it. Ken sought in his activism and his everyday conservation to restore hope for the young that something can be done; and to show that the young people are an integral part of the solution. To that end, he worked hard to establish a new teen center in Ashland which he hoped would be a point of light in the community.

Ken was an optimist. Like all of us, he grieved at the destruction he witnessed, for he loved life

in all its forms with his whole being. I watched him overcome his own grief and despair, which grew not only from the worsening environmental crisis but from his worsening health, by recommitting himself daily to be an agent of change.

He pursued his commitment with a remarkable patience. He had the same millennial sense about fixing the problems as he had about the vastness of place and time in which he perceived himself to be. He somehow could repeatedly overcome the need to see the changes he sought happen in his own lifetime.

And for all his fierceness when it came to expressing his truth, he ultimately prevailed with kindness. His willingness to compromise in order to baby step in the right direction resulted in motion forward. He trusted deeply that we're getting there one way or the other.

The principles by which Ken operated are perhaps best expressed in quoting the Valdez Principles. These ten principles were developed in response to Exxon's Valdez Oil Spill in Alaska. They have been adopted as operating principles by some corporations and cities. Ashland is one of the cities that has endorsed these principles, and Ken did his best to keep them foremost in City Council decisions.

The Valdez Principles

1. Protection of the Biosphere

We will minimize and strive to eliminate the release of any pollutant that may cause environmental damage to air, water, or earth or its inhabitants. We will safeguard habitats in creeks, ponds, wetlands, natural areas and will minimize contributing to global warming, depletion of the ozone layer, acid rain or smog.

2. Sustainable Use of Natural Resources.

We will make sustainable use of renewable natural resources, such as water, soils and forests. We will conserve non-renewable natural resources through efficient use and careful planning. We will protect wildlife habitat, open spaces and wilderness, while preserving biodiversity.

3. Reduction and Disposal of Waste.

We will minimize the creation of waste, and wherever possible, recycle materials. We will dispose of all wastes through safe and responsible methods.

4. Wise Use of Energy.

We will make every effort to use environmentally safe and sustainable energy

sources to meet our needs. We will invest in and promote energy efficiency and conservation in our operations and that of our citizens.

5. Risk Reduction.

We will minimize the environmental, health and safety risks to our employees and the communities in which we operate by employing safe technologies and operating procedures and by being constantly prepared for emergencies.

6. Safe Products and Services.

We will provide services that minimize adverse environmental impacts and that are safe for consumers. We will inform consumers of the environmental impacts of our services.

7. Damage Compensation.

We will take responsibility for any harm we cause to the environment by making every effort to fully restore the environment and to compensate those persons who are adversely affected.

8. Disclosure.

We will disclose to our employees and to the public incidents relating to our operations that cause environmental harm or pose health or safety hazards. We will disclose potential environmental health, or safety hazards posted by our operations, and we will not take any action against employees who report any condition that creates a danger to the environment or poses health and safety hazards.

9. Environmental Directors and Managers.

At least one member of management will be a person qualified to represent environmental interests, and will commit management resources to implement these Principles.

10. Annual Assessment.

We will conduct and make public an annual self-evaluation of our progress in implementing these Principles and in complying with all applicable laws and regulations.

These are lofty principles, and difficult to follow on a day-to-day basis. But Ken was a person who truly attempted to walk his talk, right down to the smallest details. He was fastidious where it counts: in the daily habits and practices. He could fit his weekly throwaway garbage in his two cupped hands. Everything else was composted and recycled. Nothing was waste in Ken's eyes. What I generally perceived as waste was for him simply a resource in a new form.

Though he could not walk or bicycle he minimized his fuel consumption to necessity only. He shopped in locally owned stores. The simplicity of his lifestyle served as an inspiration to all who knew him. He coined the motto "Sustainable Ashland," and sought to live it in every way.

The big issues Ken articulated so aptly are still with us. We must face them. If our population growth continues to soar we must decide if we are willing to allow the developers and centralizers to turn our valleys into Los Angeles *déjà vu* or if we will retain the character and autonomy of our small towns. As available water decreases we can pump water from adjacent watersheds and even dry them up completely, build more dams which cause salmon extinction or we can turn to conservation, a choice which requires personal sacrifice. There are those who tell us we can road-build our way out of traffic jams filled with driver-only vehicles. We must choose between more roads and vehicles or paths with walkers and bicyclists. We must decide if we are willing to accept continued deforestation, pesticide abuse, unregulated excavating, overgrazing, wetland filling, stream destruction and finally the end of life as we know it. We can watch it on television or do something about it.

Ken did something about it. He wasn't intimidated. His courage, compassion and determination created the model for us. Now I get the feeling he's sticking around for awhile to see how things go without him.

As I consider the many difficult issues facing our region and ponder how Ken might have voted, I realize that deciding what is right starts with the frame we put around the picture we see. It is our vision that discriminates. Vision based on a reverence for nature leads us to a different place than a bulldozer philosophy of human supremacy where man suppresses nature in order to obtain wealth and power at any cost. Vision comes largely out of a sense of place. If our sense of place includes only our physical self, our home, street and neighborhood, with roads connecting our city to others—and those cities linked to others in the world by planes, trains and automobiles—we will make decisions that expand and improve those systems and our urban values. If instead our sense of neighborhood is based exclusively on the people who live there, we will make decisions solely based on human values and needs. If, on the other hand, our sense of place starts with the highest

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NATURE NOTES

Frank Lang

Robins

Shortly after a recent cold snap the number of American robins in Ashland increased. They had been around earlier in the fall in large numbers eating Pyracantha fruits in town and madrone fruits in the local woodlands. Their reappearance seemed to correlate with the thaw. Maybe our local winter visitors left when the cold temperatures drove the earthworms down and they reappeared when lawns thawed and earthworms reappeared.

Ever notice how robins hunt for earthworms? They hop across the lawn, stop, cock their head to one side, as if listening intently to wormy sounds, trying to locate their prey. Silly us, when we cock our heads to listen, our eyes stare straight ahead. Robins' eyes aren't oriented like ours are. When they cock their heads, their eyes stare straight down. We humans naturally assumed robins were listeners. Wrong again. Experiments show that robins find their earthworm prey by sight not sound.

Robins are migratory birds. The robins who nest in our area move further south in winter and are replaced by robins from further north. We see two subspecies, the darker northwestern robin from Alaska and Canada, and the lighter breasted western robin. The robins' sexual dimorphism complicates distinguishing the subspecies. Male robins are darker than females of the same subspecies.

Birds my mother called "Alaska robins" I now know are varied thrushes. They resemble their close relative, the orange breasted robin, in size and shape and habits. Varied thrushes are striped, orange above the eye and black across the breast. These birds are sleeker, shier and prefer coniferous forests. They sometimes visit feeding stations in winter when they come down from high mountains. At my childhood home I remember them eating apples on the snowy ground under the big apple tree across the driveway from the living room window.

The famous old time naturalist and au-


thor John Burroughs wrote the following verse when he saw the varied thrush for the first time.

*O Varied Thrush! O Robin Strange!
Behold my mute surprise.
Thy form and flight I long have known,
But not in this new disguise.*

Back to robins. My same childhood home had two huge mountain ash trees overhanging the street on either side of the walk to our front door. The trees always seemed to bear an enormous load of fruits in the Fall. The trees were orange, the same color as a robin's breast. The same color any automobile became whose unwary driver was foolish enough to park under it when robins descended on the tree to feast on mountain ash berries. I swear the combination of acid berries and digestive juices caused the automobile paint to pit.

That reminds me of more poetry, this time Mother Goose. Mother Goose wasn't always the sanitized pablum of today. If you are easily offended by scatological material, I suggest you stop reading . . . now.

*Little Robin red breast,
Sitting on a pole,
Niddle, Noddle,
Went his head,
And Poop went his Hole.*

Sorry, but that's the way it is in the real world! 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Mystical Arts of Tibet



**THE MONKS WILL
PROVIDE A GLIMPSE
INTO MANY ASPECTS OF
TIBET'S ANCIENT
SACRED TRADITIONS,
DRAWING FROM THEIR
TEMPLE MUSIC AND
DANCES TO CREATE AN
ARRANGEMENT OF
PIECES BELIEVED TO
GENERATE ENERGIES
CONDUCTIVE TO WORLD
HEALING.**

In the "Forbidden Land" of Tibet, ringed by the world's highest mountains, Tibetans have developed unique cultural and religious practices. Ever since the Chinese invasion of the 1950s, the ancient splendors have been steeped in such sadness that any performers from the new refugee Tibetan Buddhist monasteries in India have been greeted in this country as heroic survivors. In fact, they turned out to be the victors in one of the key artistic struggles of the last half-century.

Where the Chinese banned or attempted to destroy many of their oldest music and dance traditions, Tibetans-in-exile preserved the purity of their heritage and gave it back to the world by touring groups of monks for public performances.

On January 22 and 23 in the SOU Music Recital Hall, lamas from the Drepung Loseling Monastery will perform some of their rituals in *The Mystical Arts of Tibet: Sacred Music, Sacred Dance for World Healing*, presented by the SOU Program Board and Jefferson Public Radio as part of the One World series. The monks will visit the Rogue Valley for a week; in addition to their performances they'll also create a mandala sandpainting, give lectures, and appear at the annual Ashland Martin Luther King, Jr. Holiday Celebration.

Once the greatest Monastery in Central Asia, Drepung Loseling is now located in Dharamsala, India since the original monastery outside Lhasa was destroyed by the Chinese in 1959. The home of the early Dalai Lamas, it was founded in 1416 in order to collect and transmit the ancient Buddhist arts and sciences. At its zenith the monastery housed more than ten thousand monks, training them not only in the spiritual and philosophical traditions, but also in various sacred performing arts.

Shortly after Mao's invasion of Tibet, most of Drepung Loseling's monks were either killed or put in concentration camps. Approximately 250 of its members escaped to India where they re-established a replica of their institution in the refugee camps of Karnataka State.

In 1988 eight Buddhist monks from this monastery undertook Drepung Loseling's first world tour, which was sponsored by actor Richard Gere, a Buddhist who founded Tibet House in New York City. The group performed their traditional monastic music and masked dances in 130 cities in European and North America. They were an instant success, wearing rich brocade costumes and playing 12-foot-long trumpets.

They have toured several times since and have reached out to a broader audience. The monks have shared stages with artists such as Paul Simon, Natalie Merchant, the Beastie Boys and many others. In 1997 their music was featured on the soundtracks of *Seven Years in Tibet* and *Kundun*.

The sixth and current world tour of the Drepung Loseling monks will be led by Za Choeje Rinpoche, one of the monastery's foremost reincarnate teachers, a highly regarded specialist in the tradition of the mystical tantric arts.

They will provide a glimpse into many aspects of Tibet's ancient sacred traditions, drawing from their temple music and dances to create an arrangement of pieces believed to generate energies conducive to world healing. They will sing in the famous Tibetan multiphonic technique and play traditional instruments. The repertoire of masked dances will include the Dance of the Celestial Travelers, the Dance of the Sacred Snow Lion and the Skeleton Lord Dance.

The Tibetan culture is one of the most ancient heritages on our planet.

CONTINUED ON PAGE 33

BY

Tom Olbrich

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

The space shuttle Discovery almost came back—John Glenn left his reading glasses on the launch pad.

But Glenn has been so inspirational that Muhammad Ali is in training again. Then it'll be Joe Namath, Bobby Riggs and a Reagan victory in New Hampshire.

Meanwhile, in the NBA, the Bucks remained undefeated into December. Could go all the way.

In other news, a new clinical condition is found in women whose husbands are taking Viagra: the Vigraine.

Geneticists successfully cross human cells with cow cells, and get people who all face the same direction.

A critic of medical marijuana says you'd have to smoke a joint every two hours for glaucoma relief—whatever you say, doc.

And box office returns suggest that, for all the artistic merit of "Beloved," Oprah should not have turned down the lead in "Waterboy."

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ONLINE

Joe Loutzenhiser

Who's Watching You?

When browsing the Internet you are, to a certain degree, anonymous. When you visit a web site there are only a few things that can be learned about you. Unfortunately that doesn't mean that someone who is technically knowledgeable and determined can't spy on you and gain sensitive or confidential information. Your personal information is worth money, particularly to marketers, and is therefore worth stealing. And, just like life offline, there is always the danger of foul play.

The most common way that web sites attempt to gain information about you is simply to ask for it. If a site is asking you for your email address, or even worse, your name, address, or phone number, the odds are they will sell you up the river. Unless they have some sort of disclaimer stating that the information will remain confidential you should expect it to be sold. Some sites require personal information before allowing access to the site: in such a situation there is no reason that you have to be honest. If you are purchasing something online, read the fine print to see if they only use your information to process the transaction. If they plan to use your personal information as a commodity and that is not what you want, shop elsewhere. There are many other commerce sites that offer complete confidentiality.

Parents should also be aware that many kid-oriented sites (such as toy or entertainment companies) attempt to trick children into revealing personal information. Unaware of the dark side of capitalism, children often do not know how to protect themselves from such ploys. It cannot be stressed enough that the best defense against these hazards, as well as others, is parental supervision and interest in online activities.

Even if you are careful not to voluntarily reveal too much about yourself online,

there are other methods to spy on you.

Often Internet Service Providers (ISPs) require that your email address reflect your name to a certain degree. Unfortunately, for people like me, that means that I can easily be identified. Most ISPs have a web site to promote themselves that uses the same domain name that's used in your email address (Example: jlloutzenhiser@isp.com and www.isp.com, isp.com being the domain name). That web site most always has the ISP's street address, city, and state. From there it's just a matter of perusing a phone book for my uncommon name to find my phone

number and maybe my address. Consequently I have often used my initials for an email address instead of my name. If you have an uncommon name and value your privacy, consider something similar when deciding upon an email address or "screen name."

Another method of obtaining your geographical location is through what is called a "trace route." When you visit a web site you expose your IP address, essentially a unique number that identifies you from all the other people on the Internet. With this number you can then run a utility called tracer route (tracert on Windows 95) and see the entire path across the Internet to your particular IP address. Again, this usually leads back through your ISP, which can be physically located. Fortunately, unless your name is known, only your rough geographical location can be determined. Also, the use of an online service, such as AOL and MSN, foils this technique. This feature can also be used for good. To limit access to my son's web site I sometimes restrict certain IP addresses that I do not recognize as being from my family or friends.

Some kinds of web content can also be insecure. The most serious of these is the

ActiveX control. It is possible to create an ActiveX control that can do just about anything to your computer that a "regular" program can, including searching through or deleting files, formatting a hard drive, or shutting down your computer. Legitimate ActiveX controls are "certified." Upon attempting to install on your computer they will display a screen that tells you who created the control (usually a company) and prompt you whether you wish to install it or not. Install uncertified ActiveX controls at your own risk. Java applets have similar issues, but not to the same extent as ActiveX controls. Java applets are designed to be limited in what they can do and therefore are not as potentially dangerous as ActiveX controls.

There are also methods to "listen in" on your network transmissions while you are using the Internet. Akin to telephone wiretapping, savvy hackers can use a "packet sniffer" to monitor network traffic and intercept data they find interesting. The only way to protect against such intrusions is to encrypt the data you send. In the case of email, you can encrypt the text before sending. For commerce sites make sure they are using a Secure Sockets Layer (SSL) connection, which encrypts everything that you submit, while collecting your personal information (a little lock will appear on the bottom of your web browser to indicate a SSL connection). In reality, if someone is going to the trouble to watch all of your network transmissions your privacy is most likely already compromised.

When using the web it is good to remember that your privacy is not entirely assured. Watch yourself, and think about what you reveal, just as you would when dealing with someone you do not know. A little forethought can save you a lot of trouble later.

For more detailed and technical information on web security try the World Wide Web Security FAQ (Frequently Asked Questions) at www.w3.org/Security/Faq/www-security-faq.html. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.



Resolving Estate & Gift Planning Issues in 1999

While many of us may be eating too much chocolate again by January 15th, there are some New Year's resolutions that we really should keep this year.

One such resolution might be to organize your records and financial affairs, including addressing the issue of making or reviewing a will, trust or other estate plan. Experts tell us that more than half of all Americans who die each year do not have a valid will or other plan in place. Without such a plan, needless confusion, delays and expenses can and often do result.

By taking the time to make a will and other plans, you can realize great satisfaction and peace of mind. In most cases the process can be completed quickly and easily and at much lower cost than you might expect.

Planning your gifts

Many people who take time to plan also choose to remember those charitable organizations and institutions they care about most. Colleges and universities, health care, religious and environmental organizations have all benefited tremendously from the estate gifts of special friends. Often, such gifts are structured to come from the "residue" or remainder in one's estate after all other obligations and gifts to family and friends have been funded.

Public radio welcomes planned gifts

As Jefferson Public Radio matures, we realize that our long-term financial stability will depend more and more on the thoughtful planned gifts of individuals. While regular membership contributions can be used to keep us on the air day to day, it is these kinds of special gifts that will help with growing programming costs, capital improvements and building an endowment. If you have resolved to put your financial house in order in 1999, don't forget to see your attorney to make your estate and gift plans, and please remember Jefferson Public Radio as you plan. Our full legal name is The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon. Thanks for considering public radio in your plans, and have a wonderful new year!

Paul Westhelle
JPR Director of Development



the community-based internet
service of the jefferson public
radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

①

Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

②

Call us at (541) 552-6301, weekdays from 8am to 5pm

③

Visit us on the World Wide Web at <http://www.jeffnet.org>

**in jackson & douglas
counties dial locally . . .
connect globally**



ON THE SCENE

Frank Deford

On Writing and Radio

People always lump radio and television together. This is not surprising, because they are, after all, electronic communications services. Television even sort of grew out of radio. But the fact is—and this always surprises people when I say it—radio is a much closer relation to print than it is to television. Since I've worked in all three mediums, I can safely say this.

In fact, when I write an NPR commentary, I really don't think first that: hey, this is radio! Rather, I just start to write something, rather as if I was doing a newspaper piece. (In fact, my NPR commentaries now run, as print, on the Internet and in one newspaper.) Oh, I never completely forget that people will be hearing me, not reading me, but the priority is how the words speak to the listener, not how the listener hears them. Only after I finish a draft of my commentary do I start to go through it, reworking it to be heard better.

Long before my association began with NPR, I happened once to talk to a disc jockey, who volunteered his time every week to record the magazine I worked for, *Sports Illustrated*, so that blind people could hear the articles. He told me an interesting thing, that my stories read better than any other of the writers at the magazine. (Understand: they weren't necessarily better stories; they simply had more rhythm and pace to them.) So, I obviously possessed a natural facility for radio that lay there just waiting for an opportunity. And then, happily, NPR came calling in 1980.

Every now and then, when I strike a lucky lode of imagination, I try to do a "real radio" piece, using music or sound effects or different voices, but I have to be very selective about that and remind myself that I'm not a real radio person. On the other

hand, what has always been so wonderful about NPR is that it allows me to take chances. I know that I'm going to be doing 52 commentaries a year (commentators don't get weeks off like real radio people), so I can try things out, go off the wall occasionally. The freedom to fail is a rare privilege, seldom permitted on a national stage nowadays, but it allows me more confidence. So forgive me if you think I really bomb next Wednesday morning. I'll try to get back to normal the Wednesday after—and every now and then, glory be, something goofy that I try actually works, and that's really fun.

I've now done something like eight hundred commentaries for *Morning Edition*, and I know I couldn't keep that up if I didn't have the latitude to vary the menu. Sometimes serious. Sometimes humorous. Sometimes nostalgic. And sometimes (forgive me) polemical, up on my soapbox. I don't want to be predictable and I don't ever want to just deliver inside jock-cracks, Xs-and-Os. I never forget that what's best about NPR is the audience, which is so wonderfully bright and engaged, and when I visualize who I'm talking to, it's always my mother, who loved words, but didn't care anything about sports.

But like the people who tune in *Morning Edition*, Mom was kind enough to listen to me... and smart enough to talk back when she thought I was full of it. Believe me, I try to be a good listener, too.

Frank Deford is an award-winning sports journalist and contributing editor for *Newsweek* magazine. He offers his commentaries on the sports world to Jefferson Public Radio listeners every Wednesday during *Morning Edition*.

JEFFERSON PUBLIC RADIO presents **VOX POP**

LAURA LOVE



Saturday, February 6, 1999 • 8pm
Craterian Ginger Rogers Theater, Medford
Tickets available at the Craterian Box Office • 541-779-3000

Laura Love's Afro-Celtic blend of soulful energy and clever musicianship combine memorable percussion, fueled dance numbers, mournful emotive blues and joyful showmanship in one dynamic performance.

All proceeds benefit Jefferson Public Radio



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

This month on *First Concert*, we celebrate the birthday of Wolfgang Amadeus Mozart, who was born on January 27, 1756. During the week of January 25th through the 29th, we will present one of his great works during the morning's 11 o'clock hour. On Monday, we will start with his Piano Concerto #22 in Eb, K. 482; on Tuesday, we turn to the String Quartet in A, K. 464. On Wednesday, one of his great works for winds, the Serenade for 13 Winds, K. 361, known as *Gran Partita*; on Thursday one of his late Symphonies, #36 in C, K. 425, subtitled the "Linz." And we conclude our Mozart week with his last composition—left unfinished at the time of his death—the *Requiem*. We will present a performance by Boston Baroque in a new completion by Robert Levin.

News & Information Service

KSJK / KAGI

January is one of those lucky months when listeners can get five weeks of Garrison Keillor's *A Prairie Home Companion*. January 2nd features a New Year's celebration with Broadway singer Victoria Clark and opera singers Jan Grissom & Julian Patrick. Join Greg Brown and soprano Dawn Upshaw live from the Fitzgerald Theater on January 9th. 12 string guitar virtuoso Leo Kottke visits with Garrison on the 16th; folk/blues singer & composer Geoffrey Muldaur appears on the 23rd; and on January 30th, live from the Fitzgerald Theater, Poet Naomi Shihab Nye, Cajun band Michael Doucet avec BeauSoleil, and the Hopeful Gospel Quartet will finish the month. Tune in to Garrison Keillor's *A Prairie Home Companion* Saturdays at 3 pm on the News & Information Service.

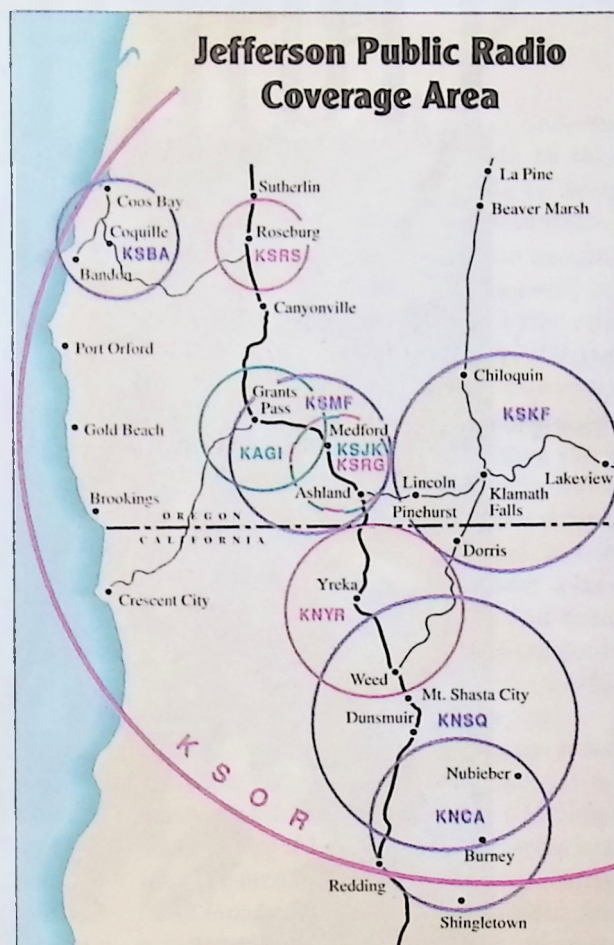
Volunteer Profile: Mercedes Bihn Hue Ly

Mercedes was born in Saigon, South Vietnam and came to the United States when she was three years old. No one in her family spoke a word of English then, but her mother believed Ashland would be the perfect place to raise a family, and settled here. Therefore, Mercedes considers herself a native Ashlander. She quickly learned to speak fluent English and is also fluent in two Chinese languages.



At the age of eight, Mercedes knew she wanted to be a news broadcaster and has never wavered in her decision. She was a newspaper reporter and editor throughout high school, and was one of fifteen minority students selected from a nation-wide contest for a newspaper scholarship award. At Lewis & Clark College, she reported for the student-run newspaper and TV station, in addition to volunteering for many community projects.

Mercedes enjoyed listening to the NPR news programs on Jefferson Public Radio so she took a radio writing and broadcasting class from News Director Lucy Edwards and fell in love with yet another medium—radio news. As a firm believer in giving back to her community, she is grateful to have the opportunity to contribute by working in the news department at JPR.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Metropolitan Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 Siskiyou Music Hall	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On The Air
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To the Best of Our Knowledge
			7:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS TBA

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSOF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Open Air at Night		12:00 West Coast Live	5:00 All Things Considered
		2:00 Afropop Worldwide	6:00 Folk Show
		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 BBC World Service
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	8:00 To the Best of Our Knowledge
8:00 The Jefferson Exchange with Jeff Golden	7:00 As It Happens	8:00 Sound Money	11:00 Sound Money
10:00 Public Interest	8:00 The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	9:00 Jefferson Weekly	12:00 A Prairie Home Companion with Garrison Keillor
11:00 Talk of the Nation		10:00 West Coast Live	
1:00 Monday: Talk of the Town	10:00 BBC World Service	12:00 Whad'Ya Know	2:00 This American Life
Tuesday: Healing Arts		2:00 This American Life	3:00 Jefferson Weekly
Wednesday: Real Computing		3:00 A Prairie Home Companion with Garrison Keillor	4:00 Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario		5:00 Talk of the Town	5:00 Sunday Rounds
Friday: Latino USA		5:30 Healing Arts	7:00 People's Pharmacy
1:30 Pacifica News		6:00 New Dimensions	8:00 The Parent's Journal
2:00 The World		7:00 Fresh Air Weekend	9:00 BBC World Service
3:00 Fresh Air with Terry Gross		8:00 Tech Nation	
		9:00 BBC World Service	

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

world cafe

Join us for the World Cafe — a cutting-edge program of alternative contemporary music featuring the innovative sounds of today's most provocative American and International artists. Host David Dye showcases works that are both familiar yet fresh, music that is both new and exciting. Featuring in-studio performances, music-intensive features, and artist interviews the World Cafe explores musics ranging from rock to reggae, American and English folk to Brazilian pop.



The World Cafe — anything's possible!

Weekdays · 6-8pm
Rhythm & News Service

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Keith Henty.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis On The Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.



SOUND MONEY



Bob Potter hosts this weekly program of financial advice.

Sundays at 11am

News & Information

FEATURED WORKS

* indicates January birthday

First Concert

- Jan 1 F Bach: Flute Sonata in B minor, BWV 1030
 Jan 4 M Pergolesi*: Violin Concerto in Bb major
 Jan 5 T Beethoven: String Quartet in F minor, *Quartetto Serioso*
 Jan 6 W Scriabin*: Piano Sonata in F minor, op.6
 Jan 7 T Poulenc*: *Aubade*
 Jan 8 F Dohnanyi: Cello Sonata
 Jan 11 M Gliere*: Horn Concerto in Bb
 Jan 12 T Wolf-Ferrari*: *The Jewels of the Madonna*
 Jan 13 W Brahms: Clarinet Sonata in Eb, op. 120, #2
 Jan 14 T Boccherini: String Quintet in C, op. 60
 Jan 15 F Vaughn-Williams: *In the Fen Country*
 Jan 18 M Chabrier*: *Suite Pastorale*
 Jan 19 T Haydn: Violin Concerto in A
 Jan 20 W Chausson*: *Soir de Fete*
 Jan 21 T Schumann: Symphonic Etudes
 Jan 22 F Janacek: String Quartet #1
 Jan 25 M Telemann: Suite in D for trumpet, strings and continuo
 Jan 26 T Ibert: *Histoires*
 Jan 27 W Mozart*: *Eine kleine Nachtmusik*
 Jan 28 T De Falla: *Suite Populaire Espagnole*
 Jan 29 F Delius*: *Brigg Fair*

Siskiyou Music Hall

- Jan 1 F Schubert: Symphony No. 9 in C "Great"
 Jan 4 M Mendelssohn: Symphony No. 4 in A Op. 90 "Italian"
 Jan 5 T Elgar: Violin Concerto Op. 61
 Jan 6 W Bruch*: Symphony No. 3 in E Op. 51
 Jan 7 T Haydn: Symphony No. 92 in G "Oxford"
 Jan 8 F Beach: Violin Sonata in A minor Op. 34
 Jan 11 M Schumann: Symphony No. 2
 Jan 12 T Tchaikovsky: The Seasons Op. 37b
 Jan 13 W Beethoven: Violin Sonata No. 9 in A Op. 47 "Kreutzer"
 Jan 14 T Chopin: Piano Sonata in B flat minor Op. 35
 Jan 15 F Ponce: *Concierto del sur*
 Jan 18 M Schubert: Piano Sonata No. 20 in A D.959
 Jan 19 T Bach: Partita No. 6 in E minor BWV 830
 Jan 20 W Chausson*: Symphony in B flat Major Op. 20
 Jan 21 T Dvorak: String Quartet No. 12 in F Op. 96 "American"
 Jan 22 F Rachmaninov: Piano Trio No. 2 in D minor Op. 9
 Jan 25 M Stravinsky: *The Firebird Suite*
 Jan 26 T Magnard: Symphony No. 2 in E Op. 6
 Jan 27 W Mozart*: "Posthorn" Serenade in D K.320
 Jan 28 T Tavener*: *The Last Sleep of the Virgin*
 Jan 29 F Beethoven: Trio Op. 97 "Archduke"

HIGHLIGHTS

The Metropolitan Opera

- Jan 2 *Die Fledermaus* by J. Strauss
 Carol Vaness, Elizabeth Norberg-Schulz, Jochen Kowalski, Michael Schade, Bo Skovhus, Earle Patriarco, John Del Carlo, Patrick Summers, conductor.
 Jan 9 *Kat'a Kabanova* by Janacek (Performed in Czech)
 Catherine Malifitano, Eva Randova, Katarina Karneus, Peter Straka, Mark Baker, Paul Charles Clark, Aage Haugland, Charles Mackerras, conductor.
 Jan 16 *Lucia di Lammermoor* by Donizetti
 Ruth Ann Swenson, Ramon Vargas, Anthony

Michaels-Moore, Alastair Miles. Carlo Rizzi, conductor. (New Production)

Jan 23 *Werther* by Massenet
 Rebecca Evans, Susan Graham, Thomas Hampson, Christopher Robertson, Michel Trempont, Donald Runnicles, conductor.

Jan 30 *La Boheme* by Puccini
 Cristina Gallard-Domas, Ainhua Arteta, Frank Lopardo, Anthony Michaels-Moore, Nathan Gunn, David Pittsinger, Marco Armiliato, conductor.

Saint Paul Sunday

Jan 3 The King's Noyse.
 At the Paris Court of Charles IX (1570-90). Anonymous: Mon Dieu la belle Entree, Ton amour maistresse, Laissez la verte couleur; Claude LeJune: Allons, allons gay, Je suis desheritee; Pierre Phalese: Les Bouffons, Almade/Saltarello, Schiarazula Marazula. The 17th cent. English ballad. Anonymous: The happy meeting, Boatman, Grimstock, Emperor of the Moon, Barbara Allen's cruelty, Strawber-

ries and cream, Half hanniken, Nottingham ale to the tune of "Lilli Burlero."

Jan 10 The Bergen Woodwind Quintet
 Guiseppa Maria Cambini: Quintet #2; David Maslanka: Quintet #2; Endre Szervanszky: Blaserquintett-Fuvosotos-I.

Jan 17 Anonymous 4
 Ahrweil Antiphoner (13th cent.): Hymn: Jesu corona virginum, Psalm 92: Dominus regnavit/Studium divinitatis, Canticle: Magnificat anima mea; Hildegard (1098-1179): Responsory: Spiritui sancto, Antiphon: Studium divinitatis, Hymn: O Ecclesia, Hymn: Cum vox sanguinas; Engelberg 314 (14th cent.): Benedicamus domino.

Jan 24 Eugenia Zukerman, flute, with the Shanghai String Quartet. Zhou Long: The Old Fisherman from Poems of Tang; Mozart: Flute Quartet in D, K. 285; Amy Beach: Theme and Variations, op. 80.

Jan 31 Romanesca
 Biber: Sonata III; Pandolfi: Sonata "La Cesta," op. 3, #2; Vivaldi: "Manchester" Sonata #4 in D, RV 755.

TUNED IN *From p. 3*

literacy seems all but forgotten.

As a consequence, quality broadcasting stations former service as training grounds have become an expensive, outdated luxury. Indeed, I suspect that a blind survey among radio and television station owners and programmers would reflect their own sense that adherence to their industry's own standards has substantially eroded over the past decade.

Universities have also traditionally been a place where such standards were taught. But higher education is increasingly in the job of training people to find jobs and, in an industry which is itself abandoning its professionalism, universities are disinclined to train students in principles which broadcasters seem to think they no longer can afford.

Some mixture of professional and amateur programming product is healthy and creates diversity. Indeed, some of the most vibrant programming offerings on radio or television began as "amateur" undertakings (NPR's *Car Talk* being one such example). But a literate society needs to be mindful of the skills or qualifications of those who shape the mass-media messages which in turn shape our society.

Nowhere is this literacy more important than in the journalistic and information-related programming areas. As a society we seem in danger of returning to the eighteenth century "party press"—when the concept of a reporter as a skilled professional and expectation of journalism as an unbiased attempt to explore and relate the news and issues of our day in a balanced fashion, had not yet emerged. Newspapers were largely scur-

rilous rags filled with the personal, unsubstantiated view of those who owned them and readers chose to read the newspaper which fit their predetermined biases.

Much of talk radio's shrill partisanship and disdain of fact is reminiscent of that party press and those influences seem to be creeping into the print media, and onto the Internet, as well.

But who are the people who produce such programs? What are their qualifications? What training do they possess to help shape and influence society? Do they practice as professionals grounded in a set of standards and values or are they simply amateurs who have found a somewhat larger, probably transitory, audience? As a nation we are best served by expecting that our channels of mass communication will largely continue to be operated by professionals in a professional manner? Institutions which play a role in training professional communicators should continue to be challenged to produce professionals who seek themselves to enter that type of calling.

In twelve months our society will enter a new millennium enjoying a burgeoning host of technological communication marvels. The benefit they potentially afford will be squandered if we permit the mass media, and our engines of journalistic enterprise, to abandon society's core expectations of professionalism in their use. □

Ronald Kramer is JPR's Executive Director.



URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Rogue Valley Symphony

<http://www.rvsymphony.org>

White Cloud Press

<http://www.whitecloudpress.org>

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
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GRANTS PASS TBA
YREKA 89.3 FM

KSBA 88.5 FM

COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Keith Henty.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

TUNE IN

The
*Healing
Arts*



Tuesdays at 1pm
Saturdays at 5:30pm

on News & Information Service

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Afropop Worldwide

Jan 2 Vocal Styles Around the Continent - Celebrates the first voice - the human voice. Interviews and music from some of Africa's premier vocalists; Joseph Shabalala of South Africa's Ladysmith Black Mambazo, the Soul Brothers and others.

Jan 9 The Gipsy Kings, Live in New York - Showcases the international flamenco stars from southern France in a high energy set at New York City's famed Central Park SummerStage.

Jan 16 DX'ing Africa and the Americas - Part 2 of our special on long distance listening to radio stations in Africa, the Caribbean and Latin America. Plus the latest webcasting out of Grenada, Ghana and Senegal and some political pirate stations too!

Jan 23 Harrare by Night - Takes us to Zimbabwe's capital to catch the live sound of Zim veterans Thomas Mapfumo, Oliver Mutukudzi and others. We'll dive into a pile of their cassettes, unavailable in the U.S.

Jan 30 Travels in East Africa - Takes us on a musical swing through an overlooked region of Africa. We'll visit Nairobi and Mombasa in Kenya, and then head south to Dar es Salaam in Tanzania to hear the latest music and stories.

Marian McPartland's Piano Jazz

Jan 3 Barbara Cook

Tony and Grammy Award-winner Barbara Cook's lyric soprano has made her a favorite of audiences around the world. Joined by her longtime musical collaborator and accompanist Wally Harper, Cook delights with a rendition of "It Might as Well be Spring."

Jan 10 Roberta Piket

Born into a musical family, Roberta Piket began taking piano and violin lessons at age six from her father, composer Frederick Piket. She is a brilliant technician with a knack for imbuing standards with her original thinking.

Jan 17 Bucky Pizzarelli

Considered the "dean of jazz guitar," Bucky Pizzarelli has a true sensibility for the classic song form. His illustrious career spans the years from the Vaughn Monroe Orchestra to White House Concerts with Benny Goodman and Frank Sinatra.

Jan 24 Mike Longo

Mike Longo performed his first gig at age 15 with an as-yet-unknown named Cannonball Adderly. He was Dizzy Gillespie's pianist and music director and his repertoire includes everything from traditional jazz to bebop.

Jan 31 Cecilia Powell

In this special retrospective, Cecilia Powell visits to reminisce about her father, the great Bud Powell. She and host McPartland discuss his life and work, and McPartland shares the only copy of a previously unheard 1955 recording of her performing with Bud Powell.

New Dimensions

Jan 3 Journey to the Beyond with Sukie Miller

Jan 10 Facing Fear - Finding Freedom with Carol Orsborn

Jan 17 Real Time with Jacob Needleman

Jan 24 Thinking Like a River with David Brower

Jan 31 The Soul's Hidden Face with Connie Zweig

Confessin' the Blues

Jan 3 Great Drummers: Earl Phillips

Jan 10 Great Drummers: Al Duncan

Jan 17 Great Drummers: Clifton James

Jan 24 Great Drummers: Earl Palmer

Jan 31 Great Drummers: Fred Below

Thistle and Shamrock

Jan 3 Hogmanay Ceilidh - Live and lively music, song, and dance from Leahy, The Chieftains, and those Irish American rhythm queens, Cherish the Ladies

Jan 10 Scottish Nostalgia - Ronnie Brown of the Corries joins us for this sentimental excursion, recalling the heyday of this popular duo.

Jan 17 The Land - The ageless beauty of Celtic landscapes is matched in spirit by the mood of traditional Celtic music, bound together in the music of Clannad, Nightnoise, and The Whistlebinkies.

Jan 24 Auld Lang Syne - In celebration of the Scottish festival of Burns Night, marked throughout the world in January, we toast Scots from days gone by including Robert Burns, Sir Walter Scott, Robert Louis Stevenson, Andrew Carnegie, and others.

Jan 31 A Celtic Winter - The colder the weather, the hotter the music. Our selection this week may be inspired by the worst the winter can bring, but it'll warm your heart.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

TEX-MEX TURKEY BURRITOS

(serves 2)

8 oz. turkey tenderloin, cut into 1/2-inch thick strips
1/2 tsp. cumin
1/2 tsp. black pepper
2 small tomatoes, chopped
1/2 cup zucchini, chopped
4 oz. canned green chilies, chopped
4 green onions, finely diced
1/2 tsp. cornstarch
2 tsp. wine vinegar
1 tsp. sugar
2 corn tortillas (8-inches in diameter)
Vegetable cooking spray

Spray a large nonstick skillet with vegetable cooking spray and place over medium heat. Add turkey. Season with cumin and pepper. Cook for 5 minutes, until turkey is cooked through, and reduce heat. Stir in tomatoes, zucchini, chilies and green onions. Increase heat and bring to a boil.

In small bowl, combine cornstarch, vinegar and sugar. Add mixture to skillet and bring to boil. Stir and cook until slightly thickened.

Heat tortillas one at a time in separate nonstick skillet over medium heat for 30 seconds on each side. Lie tortillas flat on plates and spoon in turkey filling. Fold in sides and cover with remaining flaps. Roll over and serve.

Calories 28% (509 cal)
Protein 94% (63 g)
Carbohydrate 19% (51 g)
Total Fat 12% (5.8 g)
Saturated Fat 6% (0.98 g)

Calories from: Protein: 50%;
Carbohydrate: 40%; Fat: 10%.

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Editorial ideas for the *Jefferson Monthly*

Membership

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

Program Producer Directory

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Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

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<http://www.npr.org/>

ALL THINGS CONSIDERED

atc@npr.org

<http://www.npr.org/programs/atc/>

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<http://cartalk.cars.com/>

DIANE REHM SHOW

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<http://www.wamu.org/rehm.html>

FRESH AIR

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PUBLIC INTEREST

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TALK OF THE NATION

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<http://www.npr.org/programs/totn/>

TALK OF THE NATION

SCIENCE FRIDAY

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THISTLE & SHAMROCK

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WEEKEND ALL THINGS

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WEEKEND EDITION SATURDAY

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<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY

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puzzle@npr.org

<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

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<http://www.pri.org/>

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<http://phc.mpr.org/>

AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

THE CONNECTION

connection@wbur.bu.edu

http://www.wbur.org/con_00.html

ECHOES

(215) 458-1110

echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

echodisc.com

ST. PAUL SUNDAY

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SOUND MONEY

money@mpr.org

<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

<http://www.kcrw.org/c/tamlife/index.html>

TO THE BEST OF OUR

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whadyaknow@vilas.uwex.edu

<http://www.notmuch.com/>

WORLD CAFE

http://www.xpn.org/sections/world_cafe.html

WRITER'S ALMANAC

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1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

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<http://www.hos.com/>

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css@pacific.net

<http://www.newdimensions.org/cgi-bin/overlays/start/dimensions/programs.html>

PACIFICA NEWS NETWORK

1-818-506-1077

psspacific@pacific.org

<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

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SUNDAY ROUNDS

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Coos Head Food Store
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Coos Bay

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Coos Bay - 267-2137 / Coquille - 396-3161

Foss, Whitty, Littlefield & McDaniel
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P.O. Box 1120 - Coos Bay - 267-2156

Frogblissom Studio & Gallery
1554 Sherman Ave. - North Bend - 756-2844

Gourmet Coastal Coffees Co.
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Matthews Computer Center
201 S. Broadway - Coos Bay - 267-7796

Menasba Corporation's Land & Timber Division
P.O. Box 588 - North Bend - 756-1193

Moe's Super Lube
330 S. Broadway - Coos Bay - 269-5323

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Ordway's Nursery
1661 Hwy 101 S. - Coos Bay - 269-2493

Roger's Zoo
2037 Sherman Ave., - North Bend - 756-2550

Winter River Books and Gallery
P.O. Box 370 - Bandon - 347-4111

Worldwide Antique Mall
217 S. Broadway - Coos Bay - 269-5280

KLAMATH BASIN

Klamath Medical Clinic
1905 Main St. - Klamath Falls - 882-4691

Signature Framing
4035 S. 6th - Klamath Falls

UMPQUA VALLEY

Knutson's Jewelry
1638 N.W. Garden Valley Blvd.
Roseburg - 672-2617

Umpqua Unitarian Universalist Church
2165 NW Watters St., - Roseburg - 672-2250

Dr. John Wm. Unruh
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. - Dunsmuir
(530) 235-0754

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California Heart Institute
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2051 Hilltop Drive - Redding - (530) 221-1031

The Keep Restaurant & Mead Hall
Deschutes & Old 44 Dr., - Palo Cedro
547-2068

Madrone Hospice
P.O. Box 1193 - Yreka - (530) 842-3160

Mas Fina Cafe
3685 Eureka Way - Redding - (530) 245-1005

Montessori Children's House of Shady Oaks
1410 Victor Ave. - Redding - (530) 222-0355

O'Brien Mountain Inn
O'Brien - (530) 238-8026

Priority One Mortgage
2600 Balls Ferry Rd. - Anderson
800-418-0405

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167 Lake Blvd. - Redding - 530-244-3780

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LIVING LIGHTLY

Karen Amorotico

Remembering Ken

Below is a personal remembrance of Ashland City Councilman Ken Hagen. For more on Ken Hagen's vision for the region and on carrying it forward, please see the feature story on page 10 by Gary Schrodt.

Ken Hagen was known in our community as many things: an activist, an environmentalist, a tireless volunteer, and a man with vision. He was stubborn, determined and focused. He was funny, caring and selfless. Many of us called him friend.

It was several years ago when I first became acquainted with Ken. I was interested in helping with Ashland's recycling efforts; Ken was the chair of the Conservation Commission. He invited me to attend a meeting to see what the commission was working on. He stressed that all I needed was energy and the willingness to do some work. I was impressed with Ken. It was hard not to be. He ran the meeting professionally and was courteous to everyone. After attending several meetings I was asked to apply for a spot on the commission.

In the three years that I have served on the commission I got to know Ken pretty well. We served on several subcommittees together and a mutual respect and admiration grew. He understood how difficult it was for me to volunteer, for in addition to working, I was also the primary care giver to my children while my husband was opening a new business. I began to see the tremendous effort Ken had to put forth to accomplish the simplest tasks. Though his mind was strong and capable, his body was failing him.

Perhaps because he never spoke of his disability, I found it hard to ask him about it. When I finally did, he told me he had

been bitten by a tick in the early 1980s and that for years, none of his doctors could determine what was wrong. When it was discovered he had Lyme disease it was too late to help him—the disease had begun its destruction.

It was amazing to know this and still see him working so hard on goals that would improve the lives of others. One of Ken's goals was to establish a safe bicycle path through Ashland. Another, to reduce our dependence on the automobile. One reason for this was to conserve energy, but

he had another reason as well. He said that cars put a distance between us and our neighbors and the world around us. Why not simply walk outside and meet your neighbors and the town up close?

It was this side of Ken that touched me the most. He spent so much time helping to create a better world knowing that he would not live to partake

of it. In a world of takers he wanted to give, in whatever way he could.

An important moment comes to mind. Not long ago, at a commission meeting, the various commissioners were introducing themselves to the audience. Each gave their name and their qualifications to sit on the commission. Finally, it was my turn and after I gave my name I faltered. What could I say? My culinary background hardly seemed to fit the bill. After a moment, Ken spoke up. He reminded me that I offered a businessperson's perspective on what was realistic and doable in relation to conservation. He was recognizing my efforts and made sure that I was aware of them as well.

He demonstrated that same encouraging spirit when others who had come to the commission meetings would relay their environmental efforts. He would thank them for their work and offer suggestions, and

more often than not a phone number to connect with someone who might further their efforts. He knew he could not change the world alone—he needed help.

During this last year we saw Ken's health deteriorate rapidly, and yet he maintained an unfailing work ethic. He knew he had so much to do and that his time was running out. Many times I would visit him in the morning and find him exhausted from reading up on issues late into the night. It did no good to tell him that he needed his rest — if anything he got angry that his body couldn't keep up with his mind.

My children and I visited Ken and tried to help him by bringing an occasional meal. They got to know him as a friend and learn about his dedication. He loved kids — their energy, honesty and purity of purpose. He welcomed their opinions and treated them with respect.

It has been difficult since his passing. I am grateful that Ken's suffering has ended but I was not prepared for the finality of his death. I cannot imagine how we will fill the void that he has left. We will miss his presence and his perspective, his dedication and resolve. Ashland has lost a good friend, and so have I. ■

Karen Amorotico has been professionally involved in the food service industry for over twenty years. Her family is one of the owners of the Standing Stone Brewing Company in Ashland.

“

HE SPENT SO MUCH
TIME HELPING TO CREATE
A BETTER WORLD
KNOWING THAT
HE WOULD NOT LIVE
TO PARTAKE OF IT.

ROGUE VALLEY

Theater

◆ Actors' Theatre presents *Over the Tavern*, written by Tom Dudzick and directed by Jonathan Farwell, through January 6. Opening January 14 is *Clarence Darrow* by David Rintels. Former Oregon Shakespeare Festival actor Tobias Andersen stars in his internationally acclaimed solo performance as America's most celebrated trial lawyer. Performances through February 7 at the Miracle Theatre in Talent. Call for time and ticket information.(541)535-5250

◆ The Craterian Ginger Rogers Theater presents Lee Meriwether starring in Neil Simon's *Plaza Suite* on Saturday, January 16 at 8pm. Neil Simon, the reigning comic genius of American theater, serves up a generous portion of laughs in this delightful medley, in which the same room in New York City's famed Plaza Hotel serves as the locale for three different stories involving husbands, wives, an old girlfriend, and a daughter. Tickets are \$20/\$23/\$26/\$29/\$32. Call for more information.(541)779-3000

Music

◆ Rogue Valley Opera Association and its Artistic Director Douglas Nagel will present Puccini's *La Boheme* at the Craterian Ginger Rogers Theater on December 31, 1998 and January 1 and 3, 1999. The opera will be sung in Italian with English supertitles. Additional information is available by phone.(541)552-6400

◆ Aletha Nowitzky presents *Flying Solo*, a concert of mind-bending music written and performed by Nowitzky, alias Ma Capella. One performance only on Saturday, January 2 at 8pm at Carpenter Hall, 44 South Pioneer, Ashland.(541)482-8987

◆ Southern Oregon University Department of Music presents Sonos, a professional handbell ensemble from the San Francisco Bay area, on Saturday, January 9 at 7:30pm in the SOU Music Recital Hall. Directed by James Meredith. Tickets are \$10/\$8 and will be available at the door. Sonos will also present workshops for handbell players and will clinic handbell ensembles during the afternoon of January 9. For more information about the afternoon events, contact Margaret Evans at (541)552-6540. For more information about the concert, please contact the SOU Music Office.(541)552-6101

◆ *One World, A Series of Performances From Around the Earth*, presented by Southern Oregon University Program Board and Jefferson Public Radio continues its '98-'99 season with the following events: *The Best of Ireland* from County Donegal, Altan, with opening act James Keigher (County Mayo) on Wednesday, January 13 at 8pm at the Craterian Theater, Medford, Reserved Seating Only, Tickets \$19/\$27; *The Mys-*

tical Arts of Tibet/Sacred Music, Sacred Dance for World Healing, Drepung Loseling Monastery World Tour on Friday, January 22 at 8pm or Saturday, January 23 at 8pm in the SOU Music Recital Hall, Reserved Seating Only, Tickets \$8/\$23; A Mandala Sand Painting/A Sacred Art by the Tibetan Lamas of The Drepung Loseling Monastery Opening Ceremony, Tuesday, January 19 from 11:30 to Noon, and Destruction of Mandala on Friday, January 22 at 11:30am in the Lobby of SOU Stevenson Union, Free of Charge. Call for a One World season brochure and more information.(541)552-6461



Writer Dorothy Allison will appear as part of the New Chataqua Lecture Series at the Craterian Ginger Rogers Theater.

◆ On Sunday, January 24 at 3pm, Dr. Alexander Tutunov will present a piano recital at St. Mark's Episcopal Church, Fifth and Oakdale in Medford. Dr. Tutunov is assistant professor of music at SOU. A native of Belarussia, he has performed extensively throughout the former Soviet Union, and is gaining a national reputation in this country as well. This concert is free and open to the public. A reception in the Church's Parish Hall will follow the concert. For more information contact Music at St. Mark's.(541)858-8037

◆ Jackson County Community Concert Association presents pianist Robert Thiest, on Monday January 11 at 7:30pm at South Medford High School Auditorium. Call regarding ticket information and membership subscriptions.(541)734-4116

Exhibits

◆ Schneider Museum of Art presents *Impassioned Images: German Expressionist Prints and Art Nouveau: Glass and Pottery*, January 8 through February 13. Museum Hours are 11am-5pm, Tuesday-Saturday, and First Fridays, 5-7pm.(541)552-6245

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Wiseman Gallery on the campus of Rogue Community College presents Leslie Maguire's *Raw Art*, whimsical figurative assemblage sculptures, January 8 through February 6, with a First Friday Art Night Reception from 6-8pm on February 5. In the Annex, RCC's art students, Noel Chavez and Melissa Hayes, display their work. Call for more information.(541)471-3500 ext. 224

◆ FireHouse Gallery presents Jean-Paul Bourdier's *Earth, Water, Light*, photographs of ephemeral sculptures of sand, ice, and light, January 8 through February 13, with a First Friday Art Night Reception from 6-9pm on February 5. Call for more information.(541)471-3525

◆ The Valley Art Gallery presents a special exhibit, *Fish, Fowl, Wildlife and Four-Legged Friends* throughout January and February. From the whimsical to the realistic, artwork in a variety of media will be featured. The show is open to all area artists and People's Choice awards and cash prize will be given at the end of the exhibit. For more information contact the gallery at 323 1/2 East Main, Medford.(541)770-3190

Other Events

◆ The New Chautauqua Lecture Series presents Dorothy Allison, author of *Bastard Out of Carolina*, on Thursday, January 21 at 7:30pm at the Craterian Theater. All seating is reserved. Tickets are available at Bloomsbury Books in Ashland or the Craterian Theater box office in Medford. For more information about the series, call Steve Sacks or Dan Heller.(541)488-0876



Daum Nancy's glasswork (from 1895) will be part of *Art Nouveau: Glass & Pottery* at the Schneider Museum of Art.

KLAMATH FALLS

Theater

◆ Ross Ragland Theater presents Neil Simon's *Plaza Suite* starring Lee Meriwether on January 15 at 7:30pm. This hilarious Neil Simon comedy is the story of one hotel suite and three different couples during their individual stays. From outrageous humor to heartbreaking situations, this

Broadway Touring Production presents Simon at his best. Call for a season brochure, tickets and more information.(541)884-0651

Music

◆ Klamath Community Concert Association presents the multi-talented song and dance Irish group, The Cassidys, on January 20. Call for time and location.(541)883-1833

◆ Ross Ragland Theater presents *Cowgirls*, a musical comedy of errors with its star trio performing everything from Chopin to Gilbert and Sullivan to twangy tunes, on January 25 at 7:30pm. Call for tickets and information.(541)884-0651

Other Events

◆ Ross Ragland Theater presents *New York Roller Express* on January 9 at 7:30pm. Axels, spins and toe loops wrapped in some of the hottest, jazziest choreography to hit the stage, Steve Love's dance company on skates performs a dazzling show on wheels. Call for tickets and information.(541)884-0651

◆ The Boarding House Inn presents the following: Dinner and *Latin Jazz* with Charlie Moresi and Friends on January 9; and a Kendall Jackson Wine Dinner on January 23. For more information call.(541)883-8584

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents A.R. Gurney's *Sylvia* on January 22, 23, 29, 30, 31 and February 5, 6, 7, 12, and 13 at 8pm with Sunday matinees beginning at 2pm. A modern romantic comedy about a marriage and a dog, the story is one of the most involving, beautiful, funny, touching and profound plays you will see. The Betty Long Unruh Theatre, home of UACT, is located at 1614 West Harvard, in the Fir Grove section of Stewart Park in Roseburg. Tickets are available at Ricketts Music, the Emporium, and the Umpqua Valley Arts Center.(541)673-2125

Music

◆ Roseburg's premier chamber choir, the Vintage Singers, will present their 18th annual holiday season concert, *A Slavic Twelfth Night*, on January 8 and 9 at 7:30pm in the First Presbyterian Church of Roseburg, located on the corner of Jackson and Kane Streets. Under the direction of Roberta Hall, the choir will feature portions of Rachmaninoff's *All Night Vigil*, together with selections by Tchaikovsky and Arensky, sung in Russian, and other traditional Slavic carols. Special guest artists will include organist Sherman Hesselgrave and an Umpqua Symphony ensemble directed by Jason Heald. Tickets will be available at Ricketts Music

and at the Umpqua Community College Fine Arts Department.(541)496-4546

◆ Roseburg Community Concert Association presents *Western Wind* on Saturday, January 23 at 7:30pm at Jacoby Auditorium at Umpqua Community College. The vocal group of five performs Baroque to show tunes. Call for more information.(541)672-0494



Joe Ross, Janet Naylor and friends will play three concerts in Roseburg as an album release celebration.

OREGON COAST

Other Events

◆ Lincoln City Visitor and Convention Bureau announces Winter Whale Watch Week through January 2.(800)452-2151

NORTHERN CALIFORNIA

Exhibits

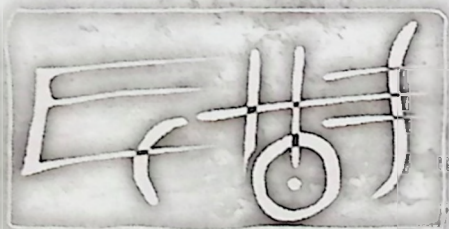
◆ Turtle Bay Museums and Arboretum on the River continues its presentation of *Romance of the Bells: The California Missions in Art* at the Redding Museum of Art and History in Caldwell Park through January 31. The 35 paintings and etchings in the display recall a significant chapter in the history of the Golden State, while capturing the eye and imagination with color harmonies, bold daubs of paint and optical color mixing. Admission is \$2 for adults and \$1 for children. Museum members are admitted free. Call for more information.(530)243-8850

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Rhythm & News



RECORDINGS

Lars and the Nurse



The Amazing Charlatans

After following a very suspicious vintage purple Cadillac for days, trying to figure out who the occupants were and why they were listening to such esoteric music, the following conversation was overheard. An independent counsel will soon be named to search the words for impeachable offenses. —Editor

Lars: Nurse, is Eric Alan still parked outside?

Nurse: Just a moment... Yes, although he appears to be asleep just now. Tell me, Lars, why does he remain rooted in the *Retro Lounge* parking lot?

Lars: I agreed to write the *Recordings* column this month, and he's a bit anxious about its completion!

Nurse: What do you have so far?

Lars: I am, uh, well into... conceptualization of the thing, Nurse, and now await the gentle rustle of the muse.

Nurse: Oh...

Lars: I have a high regard for the *Jefferson Monthly*, Nurse. We must do our utmost!

Nurse: Utterly! Any less would be uncouth!

[At this point, my sleep in the parking lot became much more restful. —Ed.]

Lars: We shall begin with one of the seminal San Francisco rock groups!

Nurse: Seminal? Don't you mean Florida?

Lars: No, Nurse, San Francisco; without reservation, for I speak chiefly of the Charlatans!

Nurse: Oh, yes... the who?

Lars: No, Nurse, not the Who, the Charla... let's move on, shall we?

Nurse: Alrighty.

Lars: The Charlatans formed in 1964, and by summer 1965 were setting the tone for a lot of things to come with a particularly notorious engagement at the Red Dog Saloon in Virginia City, Nevada. These performances and the poster advertising them

later became collectively known as "The Seed," inspiring much of the later rock art and performance style of the S.F. scene, not to mention hippie style everywhere.

Nurse: I see now, but I never saw then. I was just a sprout! What then, arcane one?

Lars: The Charlatans went on to play all of the early S.F. rock venues, which in those days included the strip joints of North Beach (where the Grateful Dead also "ground it out" for a time).

Nurse: Do tell me more...

Lars: Well, the Charlatans lived and played their own style. They were a mix of old time, old west, folk, blues, rock and Americana! Oh, and they dressed like old-timers, too, in funky old vintage clothes. Pretty strange stuff in 1965! Psychedelic, but not in the later sense. LSD meets the OK Corral and Rudy Vallee!

Nurse: Sounds like my Aunt Joan's Cajun-Danish-iced pineapple-ham-chile casserole!

Lars: NNNNNGGG... No, Nurse, there's nothing like *that*!

Nurse: The Charlatans must have had enormous success.

Lars: Nope. Recording and radio weren't quite ready for the Charlatans. There were a few sessions which came to naught, and these form the only recorded legacy of the band. That was always the strange thing about this group, Nurse. The band features quite prominently in the poster art of the era, but there was NO RECORD!!! For years there were only cheesy and suspect (e.g., French) bootleg recordings of odious quality. *Sacre Bleu!*

Nurse: But now... in this modern era...

Lars: You can own and hear them all! Even the very moving Groom N' Clean hair goop jingle! But seriously, the Charlatans did make some very cool music that is best reflected by cuts like their cover of Buffy Saint-Marie's "Codine Blues" and Robert Johnson's "32-20." "Alabama Bound" is the

most distinctive example of what could be called the Charlatans sound, but the music overall is a wonderful slice of transitional (post-folk) Bay Area rock, singing and picking devoid of bombast, and an eerie precursor of the musical direction taken by Grisman and Garcia many years later. Of course there are some... ah, less successful moments, too. But no one said it would all be pretty. Pioneering is tough work!

Nurse: Who were these hardy souls?

Lars: The Charlatans were Mike Wilhelm, George Hunter, Richard Olsen, Dan Hicks and Byron "Mike" Ferguson, among others.

Nurse: And the album of which we speak?

Lars: *The Amazing Charlatans*, on Big Beat Records.

Nurse: Is there more?

Lars: Just this, Nurse... as Chicken Hirsh put it, the revision of history is ongoing. That's as true with music as with anything else. Let's not forget the originals!

Nurse: Hear, hear, oh dust-covered one!



The Retro Lounge can be heard on the Rhythm & News Service of Jefferson Public Radio every Saturday night at 9pm. The aforementioned purple Cadillac has been known to appear in Ashland's Fourth of July parade, among other unexplained places. Check your rear-view mirror frequently.

GURU Y2K *From p. 9*

ways which harmonize with that vulnerability. It's not so much our machines, but the ways our attitudes make us use them, which is so destructive.

Y2K shows us how much of the situation and what we make of it still does spring from our minds, no matter how much we believe the problem centers in the machines. Hidden in the range of opinions about Y2K are additional radical notions: for example, some people believe that a huge Y2K disaster would in fact not be a disaster at all; that instead it would be a tremendous blessing in breaking our dependence upon technology, and in forcing society to slow down to examine its ways from within. There are also people in the computer industry who view Y2K primarily as a major marketing opportunity. These two groups may have radically different levels of concern for society's greater good, but they share one core belief: that Y2K is a positive development, and the more widespread its effects are, the more positive the

end result will be. From some perspectives, these two groups are learning one of Y2K's lessons best: that obstacles are opportunities, with one often made into the other by a sheer shift of a state of mind—a lesson not dependent upon technology at all.

Y2K is trying to teach us that what we see when we look into our machines and their problems is only ourselves reflected. We project our panic and fears of doom, our hopes for salvation, our passions and our addictive nature. There we are, inside them: hurried and ragged and brilliant in increasingly narrow and disconnected ways. We're either too brilliant, or not brilliant enough, or just applying our brilliance in such thoughtless ways that it ignores all the wisdom inside us. We are hurrying so fast that we can barely tell anymore where we are and what century it is: yes, it's us, not the machines, that are losing track of time. Y2K is merely one mechanical voice through which we are screaming our pain.



AMERICAN RHYTHM

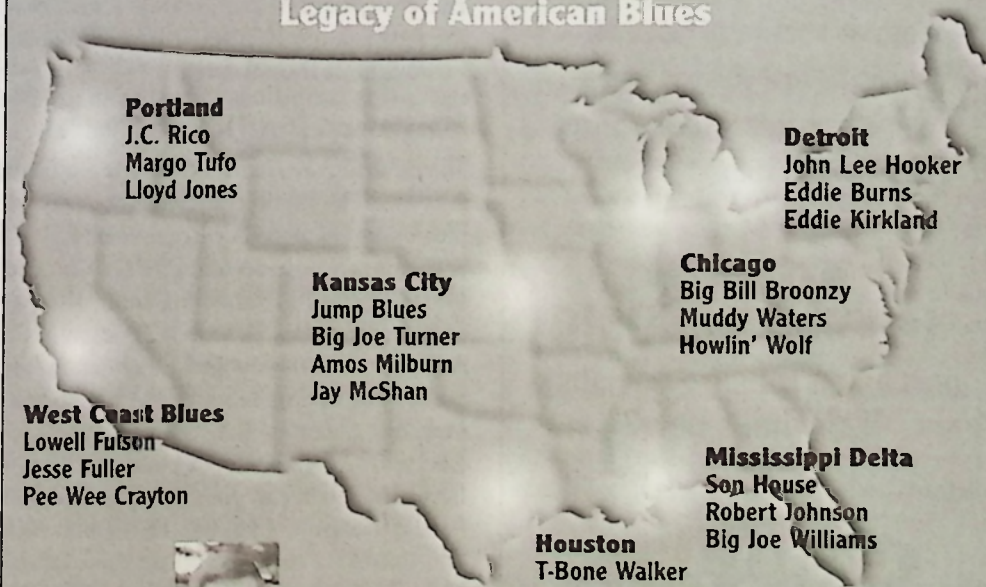


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COMPACT DISCOVERIES

Fred Flaxman

Aural Stimulation for Kids

Elementary school children today probably know more about oral sex than they do about classical music. While Ken Starr and the media have forced many teachers to deal with the former, the latter has been virtually eliminated from the curriculum. So I am always pleased when compact discs come out which provide oral — I mean aural — stimulation for the next generation while introducing the kids to the classics.

Three such CDs were released recently: *Marita and Her Heart's Desire* (Telarc CD-80460), *Suite Enfantine* (Fleur de Son FDS 57936), and *Barbar, the Little Elephant* (Vox 7545). You don't need to wait until next Christmas

or a birthday to buy one or two of these CDs for a child you love. Give them a gift of classical music right now so that they can learn to appreciate it before it's too late. The enjoyment of the greatest music from the past is a gift children will thank you for — throughout their futures!

Marita and Her Heart's Desire

Marita and Her Heart's Desire is a musical fairy tale. The melodic, immediately enjoyable music was composed by Bruce Adolphe, who is the director of education for the Chamber Music Society of Lincoln Center, the performers on this CD. Itzhak Perlman is the solo violinist. His youngest daughter, Ariella, makes her acting debut as Marita. Michele Mariana narrates the story, which is by Louise Gikow and is about a little girl who believes the moon can grant her heart's desire.

Marita wants to talk to the moon which, she thinks, is sitting right on the roof of a local department store. On her way to the store she is joined by a slinky cat, a no-nonsense rat, a jaunty dog and a helpful mouse, all of whom want their hearts' desires, too. In the end the moon tells Marita to go home and, following an initial and under-

standable disappointment with this response, she discovers that home is where her heart's desire is, after all.

Marita and Her Heart's Desire was commissioned by The Chamber Music Society of Lincoln Center, Bravo! Colorado, the University of Cincinnati College-Conservatory of Music, and Chamber Music Northwest in Oregon. I have no idea what this project cost, but I have a strong feeling that it was worth every dollar. The results are a worthy addition to the repertoire of pieces composed especially for children, including *Peter and the Wolf* and *Babar*.

I'm a bit uncomfortable with the composer, who is also the conductor, serving as well as the critic. But, as I agree with what he wrote in the program notes and couldn't have expressed it any better myself, I'll quote him here: "The ensemble of musicians on this recording is surely one of the most extraordinary ever assembled to play music for children and their families. ... Every nook and cranny of the piece simply glows with the beauty of their instrumental playing. Kids deserve the very best — and they can tell the difference!"

The performers include Cho-Liang Lin as the second violinist, Ransom Wilson on the piccolo (the mouse), clarinetist David Shifrin (the cat), bassoonist Frank Morelli (the dog), trombonist David Taylor (the rat), oboist Stephen Taylor (moonlight) and cellist Fred Sherry (the moon). The cast of characters alone indicates a debt of inspiration to Prokofiev and his *Peter and the Wolf*. But when it comes to young children at this turn of the century, surely it is better to use animals as role models rather than people in public life — not that they behave much differently.

This CD also includes a re-release of one of my all-time favorite pieces for children (and adults), Benjamin Britten's lyrical and excit-


ELEMENTARY SCHOOL
CHILDREN TODAY PROBABLY
KNOW MORE ABOUT ORAL SEX
THAN THEY DO ABOUT
CLASSICAL MUSIC.

ing *Young Person's Guide to the Orchestra*, performed with great skill and passion by the Royal Philharmonic Orchestra under the baton of André Previn. When I was growing up I first heard this piece with narration which identified the sections of the orchestra and the instruments as they played. I think that such narration is helpful to children who are just learning about music, but it is missing from this recording. Parents can make up for this by reading the track descriptions from the program notes out loud to their kids as each cut is about to begin.

Suite Enfantine

Jacques Israelievitch is accompanied by pianist Stephanie Sebastian in this CD of short classical pieces which were selected initially because of their appeal to Israelievitch's young son. There are 21 cuts, ranging from "Hoe-Down" from *Rodeo* by Aaron Copland to works by Bartok, Prokofiev and Ravel. Joshua Israelievitch did a superb job of programming; his dad and Sebastian did a superb job of performing. I imagine that other kids will like this music as much as Joshua, and this CD has the added advantage of introducing young children to the basic violin/piano combination that is so important to the classical repertoire. My only complaint is that the program notes are crowded in very small, fancy type on a three-page fold-out, rather than a standard program brochure, and thus are difficult for young children and old columnists to read.

Babar, the Little Elephant

Catherine Kautsky is both pianist and narrator in this CD and she does an excellent job in both capacities. But the recording is balanced in favor of the piano and we thus sometimes miss the narration. The music is by Francis Poulenc, the famous French composer, and it is delightful, albeit not the very best example of his art. I think the CD would have been better had it not included "Shiver Me Timbers" by Jon Deak and three pieces by Erik Satie ("Childish Small Talk," "Picturesque Child's Play," and "Sports and Diversions"), all of which are more likely to turn kids off than on to classical music. 


Fred Flaxman recently completed a book of essays called *Life, Liberty and the Pursuit of Monica Lewinsky, and Other Outrageous Opinions*. He may be reached at ffflaxman@unidial.com.

HAGEN *From p. 11*

watersheds of trickling spring water, leading to creeks and great rivers which flow into an ocean which is fed by countless watersheds that bring animation to a land filled with life forms of which we are a part, we will base our decisions on preserving the watershed and the life it supports. If neighborhood to us consists of all the plants, animals and humans, we will make decisions which result in the enrichment of all. We know that our property is not lawn and flower garden only but is actually habitat that we steward.

Native Americans reached consensus considering the effects on seven generations. They knew they did not own the earth but were of it and therefore its stewards. Acting as other stewards, the early Ashland pioneers planted oak and maple trees which they knew would not mature for themselves to enjoy. The giants of this tree city are now ours to treasure because these planters of trees included future generation in their decisions making. Unfortu-

nately, much of the decision making by European arrivals to the watersheds did not consider future generations or the plant and animal kingdom as members of their community. The result is that we are now faced with monumental job of restoration. We are learning the hard way that economy and ecology are synonymous. The economic deficit is shadowed by an ecological deficit. The cost of salmon recovery was never factored into the economic equations of state and federal agencies who engineered the unsustainable clear cutting of the once vast ancient forests. The fortunes made on timber, mining, agriculture and development we now know were loans that were taken from future generations. We are that future generation and our loan did not get repaid.

Ken Hagen knew this too. When I'm out walking in the watershed or paddling the lakes these days I can feel him in the life that surrounds me. He loved this place... He is deeply loved in turn and he will be missed. But the work will go on. 


MYSTICAL ARTS *From p. 13*

Although based in the tantric Buddhist traditions of early Indian civilization, it far predates the 2,500 years of Buddhist history. Many of its artistic symbols, such as the "eye of god" were also used by the native peoples of North America. The art of sandpainting extends back some 15,000-20,000 years in the Buddhist tantric legacy and there are also distinct similarities between it and the traditions of the Hopi and the Navajo.

When the monks create their sand mandala in the SOU Stevenson Union, (beginning with an opening ceremony Tuesday, January 19 at 11:30 a.m.) millions of grains of sand will be painstakingly laid into place over a period of four days. Formed of traditional prescribed iconography that includes geometric shapes and a multitude of ancient spiritual symbols, the sandpainting is used as a tool for re-consecrating the earth and its inhabitants. As per tradition, the mandala will be destroyed shortly after completion. This is done as a metaphor of the impermanence of life. To fulfill the function

of healing, half will be distributed to the audience at the closing ceremony on Friday, January 22 at 12 noon, while the remainder will be carried to the Rogue River, where it will be deposited.

The monks will also give two lectures: *Symbolism of the Sand Mandala* on Wednesday, January 20 and *Sound as Medicine for Healing* on Thursday, January 21. Both will be held in the Rogue River Room of the SOU Stevenson Union from 12 noon to 1:00 p.m. During the first the monks will explain the significance of the ancient sand art. The second will examine why tantric Buddhism teaches that sound effects us on many levels: physical, emotional, intellectual, and spiritual.

For more information on the events, or to purchase tickets for the January 22 & 23 performances, call (541)552-6461. Tickets for the lectures will be available at the door only, and the mandala sand painting ceremonies are free. 

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BOOKS

Alison Baker

Of Una Jeffers: A Memoir

By Edit Greenan

Edited by James Karman

Story Line Press, 1998 / \$14.95

The Porch-sitting Outlaw and Other True Stories

By Tim Holt

Suttertown Publishing, 1998 / \$10.95

I am a reader of very limited scope. There are some writers whose books I have tried more than once to read, but as soon as I look at the first page someone closes the Venetian blinds that hang in front of my brain. My eyes dart back and forth across the page, and my attention feels like a tethered falcon that keeps trying to soar off toward a more attractive pastime, like dining on raw squirrel. Over the years this handicap has stymied my attempts to read, among other things, *On the Road*, *Ulysses*, and *The Fountainhead*, as well as anything by Deepak Chopra, Karl Marx, or Dick Francis. As far as I can tell, it has little to do with the "difficulty" of the work; it's just something about the way the words combine with their meanings that fails to click the ENTER key on my personal keyboard.

At other times I can read a book perfectly well, but I have trouble seeing its merits. Many books are well-written, nicely printed, and even have interesting stories to tell, but nothing about them reaches out to me. There may be something genetic about it; recently my sister wrote that she was reading *Cold Mountain*, which has been on the bestseller list for about three hundred years. "I keep waiting for it to become wonderful," she said, "but I'm more than halfway through, and it hasn't." That happened to me with *Midnight In the Garden of Good and Evil*; folks raved about it, but

I couldn't get past the first page.

I always fear that there is something wrong with my brain when I don't appreciate a book that other people love, but maybe it's simply what the world calls "taste." There may be nothing *wrong* with a particular salad dressing, or the way some guy kisses; the only explanation you can come up with for your lack of response is, "It's not to my taste."

That may be explicit enough for a dinner or a date, but as a book review it leaves a little something to be desired.

Edith Greenan's *Of Una Jeffers: A Memoir* falls into this category. It's a weird little memoir, first published in a small limited edition in 1939 and available only in rare book collections until this 1998 publication by Story Line Press. Edith, a classically trained dancer, married Una's first husband, Edward Kuster, the day after their divorce became final; on the same day, Una married the poet Robinson Jeffers. In time Edith became a devoted friend and admirer of Una herself. In fact, she just about worshiped Una; the book is a glowing, romantic musing about the times they spent together at Tor House, Una's and Robinson's home, which is now an historic landmark in Carmel. In her memories everything is sunlit or moonlit, and heavily laden with deep or mysterious meanings. These are fascinating and unusual people, and this little book is limited in what it

HE TURNS HIS SHARP AND
AFFECTIONATE ATTENTIONS TO
LIFE IN THE SLOW LANE—
WHICH, AS THOSE OF US WHO
LIVE IN SUCH PLACES KNOW, IS
WHERE THE REALLY
IMPORTANT THINGS GO ON.

their lives and personalities, though it whets the appetite for more detail. It will be of particular interest to those who know Jeffers's work or Edith's background (she was born in Sisson, which later became Mount Shasta, the daughter of the prominent state senator Elias James Emmons). I found the introduction, by the editor and Jeffers scholar James Karman, more interesting than the book itself.

Also of interest, of course, is the fact that the publisher is Story Line Press, now located on Three Oaks Farm right here in the State of Jefferson. It's a lovely book, beautifully laid out and pleasing to sight and touch. And I have found no typographical errors in it! A sure sign that the editors take great care with their books - a rarity these days.

The Porch-Sitting Outlaw and Other True Stories by Tim Holt is a touch closer to earth. Holt, a recent contributor to both the *Jefferson Monthly* and JPR's on-air news magazine, the *Jefferson Daily*, is the former editor and publisher of the *Suttertown News*, a Sacramento alternative weekly, and this is a collection of pieces first published there and elsewhere over the last twenty-five years. Where Edith Greenan's memoir is written in reverent tones and heightened language, Tim Holt's prose is plain and humorous. From "North Beach in the Fifties," a look at the rise and fall of San Francisco's Beat scene, to "Small Town Small Talk," an essay on small-town life that appeared in the *Christian Science Monitor*, the mood is invariably light and self-deprecating. But humor, as we know, is no indicator of shallowness: he touches on the big Issues by focusing on the details. His interest in, and affection for, his fellow members of the human race are obvious. The essays are arranged in three sections - *San Francisco and New York*, *Sacramento & Environs*, and *Siskiyou County* - tracing his own moves over the years. He now lives in Dunsmuir, where his mother grew up and where he turns his sharp and affectionate attentions to life in the slow lane - which, as those of us who live in such places know, is where the *really* important things go on.



Alison Baker has a taste for books and small-town life in Ruch, Oregon.

POETRY

Qua Qua Qua

BY HEATHER MCHUGH

Philosophical duck, it takes
some fine conjunctive paste to put
this nothing back together, gluing glue to glue -

a fine conjunction, and a weakness too
inside the nature of the noun. O duck, it doesn't
bother you. You live in a dive, you daub the lawn,

you dabble bodily aloft: more wakes
awake, where sheerness shares
its force. The hot air moves

you up, and then
the cool removes. There's no
such thing as things, and as for as:

it's just an alias, a form of time,
a self of other, something between thinking
and a thought (one minds his mom,

one brains his brother). You seem
so calm, o Cain of the corpus callosum,
fondler of pondlife's fallopian gore,

knowing nowheres the way we don't
dare to, you web-massage
subjectless (nothing a person could

pray or pry predicates from). From a log
to a logos and back, you go flinging
the thing that you are - and you sing

as you dare - on a current of
nerve. On a wing
and a wing.

Heather McHugh's recent books are *Hinge & Sign: Poems 1968-1993*, winner of the Pollock/Harvard Book Review prize in 1994; and *Broken English: Poetry and Partiality*, a collection of literary essays. She is Milliman Distinguished Writer-in-Residence at the University of Washington. This poem appeared in *Meridian* (University of Virginia), and also will be in her next book *The Father of the Predicaments*, available from Wesleyan University Press next summer.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland,
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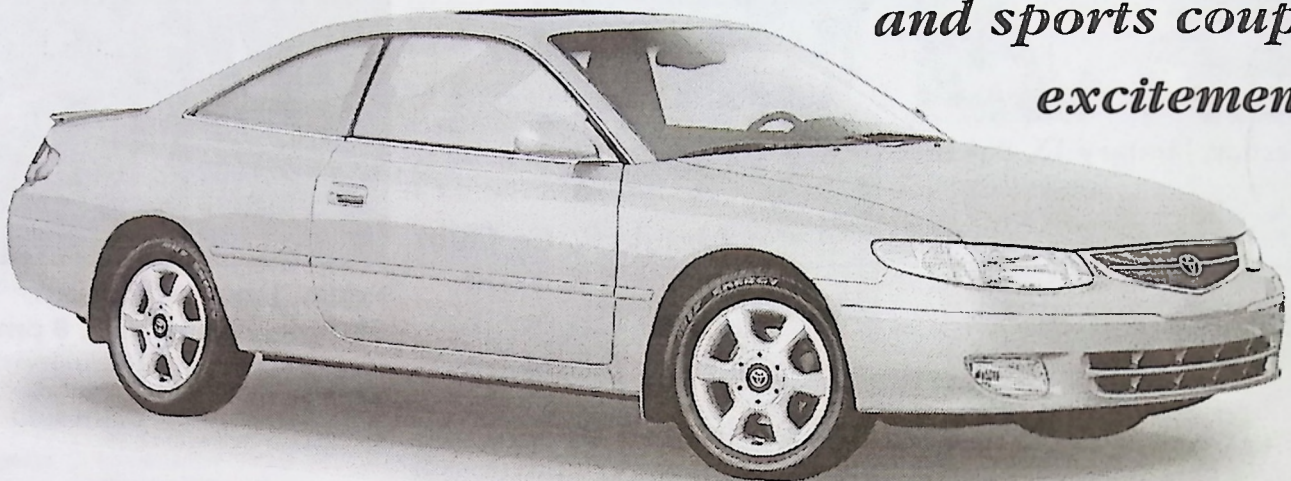
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